Albert Edmund Lancaster: "The Secret of Popularity."

THE NEW YORK DRAMATIC MIRROR.

VOL. XXIII., No. 594. NEW YORK: SATURDAY, MAY 17, 1890. PRICE TEN CENTS.

THE SECRET OF POPULARITY

BY ALBERT EDMUND LANCASTER

Not a season elapses without more than one manager giving his views in the newspapers as to the causes which have secured success for the particular kinds of entertainment they have provided. The managers who have been successful are willing to state what they believe to be the reason of it, or what they wish to have thought the reason; and those who have met with failures are equally anxious to have them buried in obscurity. The presiding genius of a playhouse may sometimes be suspected of a piece of special pleading in favor of the peculiar attraction he has offered. He is too apt, perhaps, to be blind to the fact that other varieties of the drama, entirely different from those provided at his theatre, have been equally, or even more remunerative, forgetting that there is a large scale of tastes to be gratified, and that if the public cared for nothing but what he gave them, the auditoriums of his competitors would remain empty, while his own would always be full.

As each season wanes towards its close, however, we have the opportunity of reviewing it from the beginning, and drawing our own conclusions as to what the public likes and what it does not. At one house we see an excellent farce-comedy, of complicated construction, put on the stage at the beginning of the regular Fall and Winter season, and holding the boards with scarcely diminished magnetism until Spring apprises the manager that he has again accomplished one of the objects of his existence, and made one play answer for his theatrical year. At another house the director is forced into industry by the varying patronage given to hit-or-miss attempts, adaptations from the French and German alternating with Shakespearean revivals, the result sometimes being a brilliant endorsement and sometimes a lukewarm tolerance. At a third house the eccentricities of a rural spinster are sufficient to flood parquette and balcony without intermission, and with the promise of an equal harvest for the ensuing season. The character and experiences of a veritable hayseed, at home and abroad, are found sufficient to make the fortunes of a fourth theatre for two consecutive years; while at a fifth, a simple and sentimental story, such as might occur in city or country, is unfolded with so much sweetness of feeling and preponderance of geniality, that no change has been found necessary for several months.

What does this prove? It proves that the public does not like one good thing to the exclusion of every other. I venture to say that many of the persons who have attended with satisfaction any one of the entertainments I have enumerated, have attended with proportionate satisfaction all the others. New York City contains a large body of theatregoers sufficiently catholic in taste to encourage everything that is interesting of its kind, from vaudeville to Wagner. The sole condition with these theatregoers is that it shall be interesting—we say "interesting" rather than "good," because it is a lamentable fact that some entertainments are not entertaining. They are like the virtuous people one sometimes encounters, who have every good quality that can be mentioned, excepting that of being able to make us like them. In the same way there are plays which evince good work as well as excellent intentions—plays which contain a fine moral, creditable character-drawing, artistic feeling, a legitimate dramatic method and delicate humor of an admirable quality; yet, somehow, nobody goes to see them, and they drop into the list of dramas which ought to have been successful, and which some clever dramatic drudge will one day pull to pieces in order to pull them together again into coarser and more popular shape. A highly intelligent manager once said that he took a great interest in plays in which the public took none, because they were plays out of which successes might be ultimately manufactured.

Although it is not universally true that whatever fails or succeeds in New York, fails or succeeds everywhere else, yet as a rule we may safely take the experience of play and actor here as criterions of the experience they will have in other cities. Withdrawing the glance from those of our theatres where the same attraction or the same company has piped unto the public dancing month after month, we shall see interesting instances of triumph and the reverse. We shall see one of the greatest tragedians whom the world has ever produced beginning his season to distinguished and delighted throngs, which ought to be his meed at all times and in all places—it, indeed, the word "ought" can ever be applied to a question of popularity—and closing it to sadly dwindled audiences, in spite of the fact that it is understood he is to be seen here no more. And if we inspect this, his final American tour, outside of New York, meagre houses are the rule and full ones are the exception. What does this mean? Does it mean that our audiences are tired of tragedy, or that they are tired of this particular tragedian, or that they are tired of seeing a magnificent Italian torrent cataract its way between commonplace banks of the vernacular? Surely it must mean the last. The tragedian is as superb as ever, and tragedy is always welcome here, when the principal is what he should be, and the accessories are not what they should not be.

We have been told, time and again, that the public is tired of dramas founded upon our recent civil war. But one of the greatest successes of the season is a play which takes its incidents from precisely that source; the truth being that the public likes war-plays that are interesting and well presented, and does not like those which are uninteresting and ill-presented; and to produce the first result a very skilful and experienced dramatist is necessary, in conspiracy with a manager and a company fitted and eager to do him justice. Another idle dictum runs, to the effect that no playwrights exist capable of depicting the political phases of Washington life in a dramatic and picturesque manner; but the signal success of a comedy which occupies itself with a very small faction of the political arena at the national capital refutes this foolish assertion. When the manager of the oldest stock-company theatre in America died, it was confidently believed by many that the kind of play he was fond of producing—that which reflects contemporary life among the higher classes in England—would not meet with a hearty ratification if presented by artists abler than himself and his assistants; but the boundless approval recently secured here by the English actors who offered dramas dear to the Wallackian school, shows how erroneous was that impression.

The perspicacious reader will perceive that the question, "What is the secret of popularity?" is latent in all the examples I have given of success, interrupted, in one or two cases, by failure. The examples chosen are so conspicuous that they will be recognized at once by the regular theatregoer, without minuter specification. They demonstrate that the public taste seeks a large variety of entertainments. And if we were to step outside of those already indicated, and follow the course of the popular stars and popular plays that have been audibly applauded since last Autumn's heats were upon us, we shall see that that variety is very much larger than would at first appear. Some audiences vary considerably. As there are some persons who never go to the more intellectual entertainments, so there are many who never attend the least. Yet you will find adorers of Patti seated complacently at the negro minstrels, and admirers of Irving and Terry enjoying a breakdown, and simpering at the circus. Elderly people, who are not yet weary of seeing Mr. Booth as Hamlet, have been known to weep at the stage spectacle of a little lord prattling artlessly to his wicked old grandfather, and old stagers who applaud the gory melodrama as though they thought that the passions, like the household of the virtuous woman, should be clothed in scarlet, have thrilled at the conversation of a little night-gowned girl with her burglarious father. In short, the octave of human interest contains seventy times seven notes.

After this long prelude, filled with pointing out those things which have been popular, you will naturally expect that I should indicate the reason of their popularity, and predict what is going to be popular in time to come. But that is precisely what I decline doing. If I knew what was going to be popular I should perhaps set to work to write it, if I could, or at least win prestige for myself by predicting it with calm assurance. The most astute and experienced of managers and dramatists will never tell you what is going to be popular. In fact, the more experienced and astute they are the more careful they will be in making an assertion, though they may perhaps hazard an opinion, to be considered only in that light. One of the most wary and successful of our managers once told me that never did he put upon the stage a play in the success of which he felt an entire confidence. If any man ever studied the secret of popularity, in order to get it within his clutches, that man did; but he always experienced the same trouble in producing a new piece. If, then, a painful, nervous uncertainty besets a manager who presents to a New York audience a play which has outlived a hundred nights—the great test!—in London or Paris, what paroxysms of dread must he experience who has spent thousands upon an untried piece, and awaits, not the verdict of a first night only, or of next day's newspapers, but that slower and more patient verdict found in largening or lessening audiences as the nights go by?

Anyone who will succeed in disentangling all the elements which unite to secure popularity, and will so display them that all the principles which underlie them shall be clearly understood, will show a knowledge of human nature which I think no one will claim in advance. After a triumph has once been secured, it is easy for the quidnuncs—who are always lying in wait—to put their heads together (like the bishops to whom Sidney Smith suggested such propinquity as the best method of making a wooden pavement), and explain why nothing else could possibly have been expected. After Miss Anderson's first season in London everybody could see that she was the great American actress. Deeply interesting as this event was, it would be much more interesting to understand why the best of our tragedians has never been popular there, and had to win in Germany the laurels which Albion denied. It would be instructive, could we be informed, why one of the most versatile and fascinating of our actresses was calmly informed by a London weekly that she was suited for such roles as Mrs. Malaprop, and why, of two other American actresses who tried their fortunes there, one reached the topmost wave of popularity without more than ordinary merit, and the abler floundered in the trough of failure with every attraction excepting the first flush of youth.

There is one thing which may be said in regard to popularity without any danger that it will be contradicted by anyone whose experience in the matter is of value—and that is that the dramatist who would gain it must often write, not those plays to which his preferences incline him, but those which his observation of public feeling lead him to suppose will be most *en rapport* with it. He may have ideals of sentiment, and even ideals of humor, which he will be compelled to forego if he would secure, not popularity but representation, even; and as for theories and principles which may be almost as dear to him as his own identity, he must not expect to ventilate these on the stage, unless at his own expense—and the expense will generally be more than he can stand. Occasionally a playwright who has been frequently and with great success before the public, may get a chance of exhibiting a play built upon eccentric lines, or embodying a moral lesson of exceptional import. But the opportunity given to the English or the American dramatist for this sort of thing is very rare. Parisian managers and the Parisian public endure these experiments better than we, or "Les Idées de Madame Aubray" would never have seen the light. But I am not perfectly sure that the timidity and prudery of some of our managers are always on the right side. They occasionally appear to think that to deal with vice is to be vicious. They might just as well say that the judge who sentences a criminal deserves to stand in the dock. The dramatist who takes marital infidelity as his theme, is not necessarily full of his subject, except in an intellectual sense; but as a rule he will have to handle it with a gingerly touch if he would gain the managerial ear.

Charles Barnard will contribute an article entitled "The Story" next week.

MADISON SQUARE AMPHITHEATRE.

At a meeting of the directors of the new Madison Square Garden, held last Thursday, it was decided that the opening of the Amphitheatre should take place on June 16. The initial attraction of this part of the structure, as already announced, will be a series of ballets given under the direction of Alfred Thompson, and concerts by Strauss' Vienna orchestra. This entertainment will last until the middle of September.

The ballet has been selected from the most accomplished artistes of Vienna, Buda-Pesth, Paris, Berlin and London. There will be two ballets, wholly distinct in theme, arrangement, costuming and composition.

"Peace and War" is the title of the first ballet, while the second is called "Choosing the National Flower." Mlle. Rodman is the premiere danseuse, and Mlle. Marie Boullard, secunda. Rehearsals are now going on daily, and it is claimed that the new ballets will create a sensation.

Over 2,100 men are at work getting the Amphitheatre in readiness for the opening. Its seating capacity will be 6,500, and there is room for fully 2,500 more.

THE CARLETON OPERA SEASON.

Edgar Strakosch was jubilant over the success of the Carleton Opera company when a MIRROR reporter encountered him the other day.

"We've done splendidly," he said, "and made good money. In fact the company is such a good all-round one and we have received such enticing offers to continue that we shall play the entire Summer through in Washington, giving the company almost a year's season. The regular season will be opened in the West in Chicago, and a new opera will be given then. It is from the French, and the production will be marked by the addition of new costumes and new scenery splendidly made for it.

"During the past six weeks the company has presented successfully Nanon, The Brigands, Dorothy, The Mikado and Mynheer Jan. This week, in Washington, we are doing something never attempted before—we are having the part of Nanki-Poo played by a female. Alice Carle is taking that role and the impersonation is a success."

NOTHING TO COMPLAIN OF.

A MIRROR representative called on Clarence Fleming, the genial manager of the Rosina Vokes company, to investigate the report that Manager Augustin Daly had objected to the playing of the national air, "The Star Spangled Banner," at the close of the performances given by the Rosina Vokes Comedy company in his theatre. It was reported that the national anthem had been stopped for the reason assigned and also that the plush curtain of the theatre had been hidden and some of the dressing-rooms locked up during Miss Vokes' tenancy of the house.

"It is the regular custom at Daly's Theatre," said Mr. Fleming, "not to play the audience out, but when Mr. Daly heard that it was being done, he did not make the slightest objection."

"But it is said that the air was not played on Monday night?"

"Not on the fall of the curtain, but between the second and third acts—or, rather between the second and third plays, the orchestra performed a medley of national airs of which 'The Star Spangled Banner' was one."

"How about the curtain and the dressing-rooms?"

"We get all that our contract calls for from Mr. Daly, and all that we got last year, so we have nothing at all to complain of."

THE NEW YORK
DRAMATIC MIRROR.
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY
At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.—Twenty cents per agate line. Discounts allowed for three, six and twelve months' continuance. Professional cards, $1 per line for three months. Reading notices (signed "Com."), 90 cents per line. Terms cash. Rate cards and further particulars mailed on application. Advertisements received until 1 P. M., Tuesday.

SUBSCRIPTION.—One year, $4: six months, $2: three months, $1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, $5 per annum, postage prepaid.

THE MIRROR is sold in London by our agents, the International News Company, Breams's Building, Chancery Lane, and in Paris at the Grand Hotel Kiosques.

The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to THE NEW YORK DRAMATIC MIRROR.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK - - MAY 17, 1890

**** The Mirror has the Largest Dramatic Circulation in America.*

Special Contributors.

DION BOUCICAULT	BRANDER MATTHEWS
WILLIAM ARCHER	GEORGE R. SIMS
GEORGE P. LATHROP	E. A. DITHMAR
HENRY ARTHUR JONES	EDWARD FULLER
MAX O'RELL	ALFRED AYRES
BRONSON HOWARD	CLINTON STUART
CLEMENT SCOTT	CHARLES BARNARD
STEPHEN FISKE	WILLIAM GILLETTE
HENRY G. CARLETON	LAURENCE HUTTON
A. J. DITTENHOEFER	W. J. HENDERSON
ELWYN A. BARRON	ALFRED HENNEQUIN
ALBERT E. LANCASTER	RICHARD MARSTON
B. E. WOOLF	CHARLES M. SKINNER

G. E. MONTGOMERY

CURRENT AMUSEMENTS.

BROADWAY—CASTLES IN THE AIR, 8 P. M.
CASINO—THE GRAND DUCHESS, 8:15 P. M.
DALY'S THEATRE—ROSINA VOKES, 8 P. M.
GRAND OPERA HOUSE—THE WOMAN HATER, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE, 8 P. M.
LYCEUM THEATRE—THE CHARITY BALL, 8:15 P. M.
PROCTOR'S 23D ST. THEATRE—THE HENRIETTA, 8 P. M.
TONY PASTOR'S—PASTOR'S OWN MINSTRELS, 8 P. M.
THIRD AVENUE—VARIETY, 8 P. M.
UNION SQUARE THEATRE—THE COUNTY FAIR, 8:15 P. M.

SUMMER SUBSCRIPTIONS.

Readers of THE DRAMATIC MIRROR who are going to the seaside, the mountains or to Europe this Summer, can obtain the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks	50 cents
Ten weeks	$1.00
Three months (13 weeks)	$1.25

ESTABLISHED!

THE MIRROR'S national anthem movement has grown to such large proportions and received such a mighty impetus that its success as a universal custom in the theatres of America now is beyond question. The generous coöperation of the press, the ready response of the managers, and the popularity of the innovation among the playgoing public have wrought this splendid result.

As a source of patriotic inspiration, as a reminder to the native population of its birthright and to the foreign population of its duties as citizens of this republic, the custom must ever be fraught with good. It will do much to keep alive the glorious memories of the country's past and the bounteous blessings of the present.

We hope that new managerial recruits will be added constantly to the ranks of the many that have put the idea into practical operation, and that all will perpetuate the grand custom through the coming seasons.

Give us the national anthem every night!

THERE IS HOPE YET.

NOTWITHSTANDING the defeat of the International Copyright Bill in the House, it is not dead! This is the cheering news communicated by EDWARD EGGLESTON, chairman of the Copyright League. A change of thirteen votes would have passed it. Several representatives who voted nay will now support the motions to reconsider and pass the bill. There is excellent reason to believe that if the friends of the measure will make a strong and quick rally in its behalf the tide of defeat can be changed to one of victory.

Honesty is the best policy. Dishonesty is a crime which our government has tolerated too long with respect to the literary, dramatic and musical productions of foreign authors. It is a rank injustice to the writers and composers abroad—it is a fatal obstacle to the writers and composers at home.

Now is the time to act, and we hope that such of our readers as believe in international copyright and want it, will communicate with such congressmen as they may chance to know, or write them simply as American citizens, demanding their favorable vote on the bill when it is again brought before the House.

AKIN IN PURPOSE.

OUR principal aim in beginning the series of masterly essays which for some months past has been running in these columns, was to cause a higher view to be taken of the drama. Men eminent in the literature of our own and other countries—not all professed playwrights—have discussed the drama and the stage in many of their phases—the scientific and the ethical, the realistic and the romantic.

Above the average playgoer who seeks in the theatre but the means of an evening's idle amusement, and who not infrequently leaves without having found what he sought, THE MIRROR'S essayists have approached the subject in its broader and more liberal significance. From our tribune this cohort of able orators, with the theatre for their text, have held forth learnedly on the defects of our national stage, the virtues and blemishes of our plays, and, although not always offering a remedy for the vices they detect and expose with so much knowledge and adroitness, are still doing yeoman service in raising the theatre from what it too often is, a merely business speculation, to what it should be—a highly cultivated art.

Pardonably conscious of the laudable nature of our aim, it is therefore with unalloyed satisfaction that within the past few weeks we have seen the birth and growth in Paris of a movement similar to our own in purpose if not in detail. We refer to the *matinées causeries* recently instituted at the Théâtre d'Application in that city. There each week literary men, whose names are of international fame, before an audience that is limited only by the size of the auditorium, read essays kindred in spirit and subject to those appearing weekly in THE MIRROR. The French dramatist chats with his audiences personally; the American by means of our types. That is the only difference.

This Salon Dramatique in the French capital is doing for French dramatic art what THE MIRROR'S essays are striving to do for American dramatic art. Foremost among recent speakers have been ALEXANDER DUMAS *fils*, FRANCISQUE SARCEY, COQUELIN *aîné*, MARIE LAURENT, ERNEST RENAN, HENRI MEILHAC, ALBIN VALABRÈGUE and a host of others nearly equally famous and for all of whom this is proving a congenial institution.

A LIBERAL CLERIC.

THE name of the pastor of Plymouth Congregational Church at Milwaukee is JUDSON TITSWORTH, which irresistibly suggests a canting cleric of the hidebound sort that DICKENS was fond of exposing to public reprobation through the media of his books. But in this case the name is entirely misleading, as the Rev. Mr. TITSWORTH is a minister of extraordinary liberality—so extraordinary, in point of fact, that he has brought down upon his devoted head the dislike and opposition of his brethren of the cloth.

Mr. TITSWORTH, although a New Englander by birth and education, has followed in the footprints of BEECHER and boldly cut away from orthodox notions. His theory is described to be that the mission of the church is not only to supply man with religious food, but to encourage the growth of his whole nature by gratifying his natural desire for amusement. He holds that if such desires are not gratified legitimately they are apt to be perverted, and that the attempt to draw the line between amusements belongs to the childhood of religion.

Pursuant to these ideas, Mr. TITSWORTH has had a hall fitted up for dramatic performances adjacent to the church edifice, and also a gymnasium, baths and reading-rooms for the use of the members of his congregation. The logical result is that Plymouth Church is popular with the people and unpopular with the ministers.

But Mr. TITSWORTH has gotten himself still further into the bad graces of his *confrères* through a sermon he delivered a few Sundays ago, in which he rated the profession of the actor above that of the preacher, and second only to the press in its influence for good.

He is reported to have spoken these words in the course of this discourse: "If I had the necessary ability I would not think it beneath my holy calling to go upon the stage, for many actors are more deeply called to do good than some of their reverend brothers."

It is to be hoped that the Rev. Mr. TITSWORTH has not the necessary ability. The stage possesses an abundance of good actors, but the church is not over-supplied with good preachers, brave enough to stand up in their pulpits and give voice to such gratifying sentiments as those we have quoted.

A SUCCESS.

THAT there is a place in periodical literature for a publication like THE DRAMATIC MIRROR QUARTERLY is shown by the avid manner in which the first number—published last Saturday—is selling. The American News Company report a large demand for it, while the principal booksellers and newsdealers pronounce it a pecuniary success.

The style and general appearance of THE QUARTERLY are receiving universal commendation. An esteemed contemporary pays it a high compliment in a notice which says that "it is worthy to be placed on the library table beside the great English and American reviews. The contents and the form are both in keeping."

Succeeding numbers of THE QUARTERLY will be even more interesting than the first, as we have in preparation certain special features that will considerably enlarge its scope and attractiveness.

ALTOGETHER TOO BUSY.

ONE of the most gratifying as well as significant circumstances attending the establishing of the custom of playing the national anthem in the theatres is the promptness and enthusiasm with which it has been endorsed by the representative men of the nation.

In striking contrast to the attitude of the President and Vice-President, senators, naval and military commanders and other leading United States officials is the refusal of the Secretary of State to express an opinion on the subject.

"The press of important official matters requiring Mr. BLAINE'S attention at this time," writes his private secretary, "is so great that it is not possible for him to find an opportunity to comply with your request."

If Mr. BLAINE is busier than other members of the Cabinet, busier than the Chief Executive, busier than the Admiral of the Navy and the Generals of the Army, busier than a dozen other important officials who easily spared a few moments from their routine duties to commend a patriotic movement that has a national interest, it is time he should be granted a vacation.

It is true that a letter of approval would have had no special political value, but it would not have done Mr. BLAINE any harm, and that is more than can be said of some letters he has written.

THE EDITORS are incensed at Mr. LOUIS ALDRICH'S Editor, not because it is a caricature—it has not a sufficient relation to truth for that—but because it is a libel on the whole confraternity. It isn't even a patent-inside Editor, and the journalists are proclaiming it an absurd distortion, although that portion of the public which does not know any more about the men of the quill than it does of the refinements of real comedy, finds the performance entertaining.

A GREAT many managers write THE MIRROR that the newly-instituted "Open Time" department will be a positive boon to the fraternity. It is already demonstrating its usefulness in a marked degree, but when the new season comes it will grow to large proportions. A quicker, cheaper, better method of securing attractions to fill open dates has never been devised.

WE are given to understand that a third-class company in Texas has made a new departure. This must mean that the members paid their hotel-bills and are coming home on the cars.

PERHAPS the most pleasing intelligence this week, connected with our movement to make "The Star Spangled Banner" the closing ceremony in every American theatre, is contained in a letter from our correspondent at Charleston, South Carolina, which says: "The two theatres in Charleston promptly complied with THE MIRROR'S suggestion. At the conclusion of every performance the national anthem is played by the band." There is a whole sermon in those two sentences—it preaches the strength and the sincerity of the fraternal bond that unites the North and the South; it proclaims the love and devotion for the old flag that has been born anew in the Southern heart. Think of it! "The Star Spangled Banner" dispersing the public nightly in the city where the first shot of the Rebellion was fired!

IT is to be hoped that The Editor will not require much paper.

ONE of our contemporaries suggests that Saturday matinees should begin at half-after-three o'clock, basing its recommendation on the theory that business men cannot get away from the office and the counting-room in time to attend at the present early hour. We do not think that business men generally care to patronize the afternoon performances under any circumstances. They have six evenings in the week for theatregoing and they have come to relegate the matinee to women who are without escorts, school-girls who are not permitted to go out nights and the class of idle men whose principal pursuit is the killing of time.

CERTAIN "coppers" are made of brass. Captain HOOKER, of Harlem, is a specimen.

THE London *Stage* has revived once more the old discussion of the advantages or disadvantages of blending acting with management, apropos of a recent article in an English periodical from the pen of OSWALD CRAWFURD. Our contemporary seems to think that the matter was settled a couple of years ago in the friendly controversy which occurred then between it and THE MIRROR. We believe it was settled pretty conclusively, and in favor of our side of the contention. MR. CRAWFURD now comes forward to support and supplement the ground we then took and still hold to. Except in rare cases and under special circumstances the man that acts had better leave management—that is, management in its broadest sense—severely alone.

WHY would it not be correct to speak of the prompter as a stage coach?

THERE may not be much the matter with the American stage, but it would not be strictly truthful to say there are no "flies" on it.

OUR prize-puzzle contest continues to excite curiosity and exercise the ingenuity of our readers. Every mail brings its quota of guesses, and some of them are as weird and grotesque as our chamber of horrors itself. There are still a few days in which those who have, or who think they have solved the mysteries, may forward the results of their labors. The contest will close on Wednesday, the 21st inst.

IN the East some people now and then make a fuss about elevating the stage. In the West the stage is held up quite frequently, yet little is said about it.

THE indefatigable *Herald* man is at it again. This time he launches his virtuous indignation against the Spring benefit nuisance. When will that well-meaning but misguided critic learn that such protests, however well justified, are useless? The benefit question has been taken up by THE MIRROR and other papers, time and again. The result, however, has remained the same—*nil*.

THE telephone is a good invention for bad actors, as it enables them to speak a-part.

THE USHER.

In Ushering
Mend him who can? The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Mr. Alfred Ayres is generally fair and nearly always critical, but his remarks last week concerning Edward Bell's pronunciation, as revealed in Aunt Jack, strikes me as being neither the one nor the other.

I saw the piece several times and Mr. Bell's pronunciation did not appear to be noticeably bad. On the contrary, it was better than that of the average young actor. It most assuredly was not sufficiently incorrect to justify any audience—either here or in Europe—in hissing him from the stage.

Mr. Ayres' practical public corrections of mispronunciations have done a good deal to improve the speech of our players, but in this instance I am inclined to think that he fell into the error of hypercriticism, and by his over-emphatic mode of denouncing Mr. Bell's real or fancied imperfections, robbed his observations of the force they might otherwise have possessed.

✤

If J. M. Hill would fill the bill
With his new drama's aid,
One letter add to Money Mad
And he'll have money made!

✤

The manager of a certain society actress complained that her acting did not suit the audiences.

"No matter," she said, haughtily, "my purpose is to raise the stage."

"And mine," pertinently replied the manager, "is to raise the salaries. It is evident that both of us cannot succeed."

✤

Isabelle Urquhart is going abroad next month for a brief trip. She tells me that it is her intention to leave comic opera forever and go into the dramatic line, in which she made her beginning.

Miss Urquhart is handsome and talented. She is wise in leaving the turbulent sea of comic opera and entering the comparatively placid current of the drama—where the wicked cease from troubling and the weary are at rest.

She is likely to have plenty offers of engagement now that her departure from the Casino is known.

✤

"May we pass in?" inquired two weary-looking men at a Broadway theatre on Monday night.

"Who are you?" asked the box-office keeper.

"We belong to the Mint Julep company and have just arrived from Chicago."

"Step right in and sit down. You must be fatigued after your long walk."

✤

Julia Marlowe is free to choose again. Let's hope she will make her plans wisely.

✤

Captain Hooker hooked the wrong fish when he tackled Manager Hammerstein. The vexed question, whether the city is run by the police or the police by the city, is likely to be elucidated by the proceedings the latter has instituted against the free-ticket officer before the Police Commissioners.

✤

"Were you ever hissed off the stage?" asked the American manager of the English actor.

"Never, but I've often been hissed while on it."

✤

The dude crept up with a mincing pace
To the stage door, dark and dim,
And he gazed around with a look profound
And trembled in every limb.
"What want you here?" the doorman asked,
In a thundering voice like Mars,
And the dude replied, "I will wait outside
For I want to see the stars!"

The doorman's hands caught on to the dude
With a grip like an iron vice,
And that fop, aghast, in the street he cast
As if he were throwing dice.
"Lay there," he cried, "and be trampled down
By some of the passing cars,
And I'll swear my lad that your wish you've had
For you're surely 'seeing stars!'"

✤

Regarding the translation of A Drop of Poison and the transactions between Albert Bruning and Mary Shaw respecting it, Manager Stinson has shown me the former's receipt for his work on the play, of which the following is a copy:

NEW YORK, March 25, 1890.
Received from Miss Mary Shaw a check for $250, for the translation of a play called A Drop of Poison.
ALBERT BRUNING.

Mr. Bruning has sent me the following letter, which explains the matter satisfactorily:

DEAR SIR.—Shortly before the production of A Drop of Poison, I effected a settlement with Miss Shaw, and therefore the article in this week's DRAMATIC MIRROR does the lady an injustice, which, however, rests entirely upon my shoulders, as I neglected to inform you of the above stated settlement. Thanking you for the interest you have shown to one whom you believed injured, I am, truly yours, ALBERT BRUNING.

✤

There once was a captain named Hooker,
As a deadhead a nightly onlooker,
When the play didn't suit
He became quite a brute,
Which may cost him position and lucre.

A SPECIMEN EXPERIENCE.

"The only trouble I have experienced through the small advertisement I placed in THE MIRROR *last week is in making a selection from the very large number of applications received through its publication."*
WRIGHT HUNTINGTON.

LIZZIE EVANS' AFFAIRS.

C. E. Callahan, manager of Lizzie Evans, spoke as follows to a MIRROR reporter last Saturday about the past and coming seasons of his star:

"We have been out forty-two weeks," said Mr. Callahan, "at least, we shall have been out that length of time when we close at Hoboken, N. J., next Saturday night. Lizzie Evans will then enjoy a well-earned vacation in New York city, and go to the seashore during the dog days. But she will not remain idle, as she intends to take singing and dancing lessons for the purpose of introducing some new songs and novel steps next season in Fogg's Ferry, a new version of which is being produced from my manuscript, as I first wrote it, by Frank Dupree Mr. Dupree and I are also collaborating on another play, which Miss Evans will probably produce in the Fall.

"We have not yet engaged the company for next season, but it is not unlikely that we shall re-engage a number of those who have been with us heretofore. William Blaisdell, however, will be in Col. McCaull's company next season. We are negotiating with a first-class actor to replace him. Will Duffy will continue to be the business manager of the company.

"Our coming season will probably open about Sept. 1, in Philadelphia, and after that we play in a number of eastern cities. Next Spring Lizzie Evans is to go to San Francisco for an extensive engagement on the California Coast. As you know, we only played one engagement in New York city the past season. Miss Evans would like to appear in New York much oftener, but the managers in nearly all the Metropolitan theatres want the lion's share of the profits, and she is too successful throughout the country to be compelled to submit to an extortionate contract for the sake of gaining a New York endorsement."

JOHN MAGUIRE'S AFFAIRS.

John Maguire, who had the principal interest in the lesseeship and management of the Grand Opera House, San Francisco, in an interview in the *Daily Miner*, of Butte, Montana, last week, satisfactorily explains his sudden departure from San Francisco.

Mr. Maguire states that his departure took place on the day that he received a letter from Butte, Montana, to come immediately to that city as his Opera House there was on the eve of being sold. In company with Frank Curtis, Mr. Maguire says that he sought Jay Rial and showed him this letter, which Mr. Curtis also saw, and that missive entirely explained the necessity of Mr. Maguire's hasty leave-taking, and gives the lie to the statement of a San Francisco paper that he left the city surreptitiously. Mr. Maguire also states that he left orders to close the Grand Opera House and did so on information from Mr. Rial that all was not straight and reorganization was necessary."

Mr. Maguire intends to bring a libel suit in connection with this matter against a leading San Francisco journal which made derogatory statements against him. His affairs in Butte, Montana, it is reported, have been satisfactorily settled, and it is said that he is now in San Francisco paying all the obligations that he incurred in the lesseeship of the Grand Opera House.

PAULTON LEAVES COMIC OPERA.

And now Harry Paulton is going to desert the comic opera stage, joining the ranks of the deserters in which are included Isabelle Urquhart, J. H. Ryley, and others that have won renown in this field. When a DRAMATIC MIRROR reporter broached the matter to Mr. Paulton, he said:

"Most certainly that is my idea to get out of opera bouffe altogether; as author and actor both.

"Well, as an actor I was never fond of it. I think it but a remove from burlesque. My successes have been in both lines, but straight comedy and strong character parts are more congenial to me.

"As an author, with the exception of one or two books, already written, I have done with it—I consider there's no money in it; comparatively that is.

"Oh, Erminie brought in a lot of money; but you can't often strike as good a subject, or get the right people to take it up. To my mind it is not nearly such agreeable work as comedy or dramatic writing, and it is certainly twice the amount of trouble. When completed it is not finished; in fact you have never done with it. You get the same royalties, and the composer, who *may* spoil your play, will share them with you.

"No, it is not a new idea; it has been my intention from the time I came out, but I have been fooled by managerial indecision.

"I can scarcely say I've been idle. Since leaving Mr. Duff in February we have finished several original comedies and have one or two others nearly completed, besides another adaptation for Mr. Daly's next season. There are two of us, you know, and Tedde works very rapidly.

"I can hardly say that I have any very definite plans. There are business matters here it is difficult for me to leave, and as you know, I liked America from the first. I have got quite settled now, and would like to remain. I have sure success in some of our pieces, but a little doubtful of my ability to run myself. Perhaps some good manager will grab me, or I shall take a 'shop' in some existing organization. If I do leave, I think I'm sure to come back some time or other."

VALE, BROOKLYN PARK THEATRE.

Col. Sinn's Park Theatre, Brooklyn, was closed forever after Rose Coghlan's performance of Jocelyn on last Saturday night. With the fall of the curtain there was prolonged cheering for Miss Coghlan, who advanced to the footlights and delivered the following eloquent valedictory:

A few moments ago Colonel Sinn said severely to Miss Coghlan: 'I have known you a great many years and thought you capable of a great many things, but I deemed you incapable of one thing of great moment to me which you have done.' 'Why, what have I done, Colonel?' I said in some alarm. 'You have closed my theatre,' he replied. From time immemorial, ever since the Dramatic Renaissance, when, in 1660, Sir William Davenant established the first regular theatre it has been the custom to dedicate the structures of our grand art with addresses and poems. Pæans have been sung in honor of those who have been instrumental in building the theatres, and owners and architects and managers have come forward, the former to receive the plaudits of the public, and the latter to assure their patrons of their zealous ardor to provide for them the best and most suitable entertainments to be found in the theatrical market. To-night we establish an innovation. There are no builders or architects to be thanked, but we have a living monument in the remembrance of those great and glorious followers of our grand art, whose memories prove to you that Colonel William Sinn fulfilled his promises made to you in 1874, when he assumed the management of this house and carried it forward on the high tidal wave of success ever since. What glorious memories are recalled when I mention a few of the names of those great artists who have had the honor of appearing before you within these walls, and who, alas! like all flesh, have gone to that 'undiscovered country from whose bourne no traveler returns.' The immortal Cushman; that great exponent of the Greek and Roman drama, the noble Forrest; the versatile Davenport; the genial John McCullough; the inimitable Sothern; the warmhearted and impulsive Edwin Adams, who fitly represented Shakspeare's apostrophe to manhood in Julius Cæsar when Anthony says: 'All the world might say, This was a man!' the sweet, winsome and much lamented Adelaide Neilson; the first successful exponents of the modern drama—Lucille Western, Matilda Heron and Laura Keene my late manager, the gentle Lester Wallack, and many others whose names I cannot recall at the present moment. But there is one whose death I am sure is recalled with sorrow and regret—that of my friend and co-worker, John Gilbert. Last, but by no means least, come the pioneers of this historic house, Mr. and Mrs. Conway. I need not recall Anderson, Jefferson and others. All these you are familiar with and may they entertain you for a great many years. To-night dies with its traditions the old Park Theatre, but Phœnix-like from its warm ashes will arise a new and magnificent Park Theatre, a temple of art, which in its beauty of structure, safety, comfort and gorgeousness of setting will be alike creditable to the progressive and generous spirit of its managers, Colonel William Sinn and Mr. Walter Sinn, and an object of pride to all of the patrons of the drama in your city. Need I ask for an acknowledgment of your appreciation of all this? To paraphrase a familiar Biblical quotation, 'By their presence ye shall know them.' For myself, let me thank you cordially for the warm reception you have always accorded me, and as quotations seem to be in order, I will say with Balfe 'Remember me.'

Miss Coghlan then introduced Col. Sinn, who dropped into a chair on the stage and said:

LADIES AND GENTLEMEN—I had this chair brought out for myself. I was afraid I would not know what to do with my hands. I am safe behind it. I would like to make a speech, but I never was a speaker and I think it is most too late for me to learn. Should I make any remarks my words would drop into your ears like lead; but I thank you one and all for your patronage for the last sixteen years and I hope you will continue it. When I undertook the management of this theatre there were a great many croakers. They said there was no room for another theatre here. One of my friends said: 'If you take this theatre you will not have money enough to pay your ferriage to New York; you will have to swim.' Well, I have done no swimming. Should the worst come to the worst I can go over the bridge. Now, Mr. Peterschen, will you play "Auld Lang Syne," and Mr. Parker will you ring down the curtain and drop it quick, or I will drop dead on the stage. Goodby.

When the curtain fell the orchestra played "Auld Lang Syne" as the audience passed out of the old theatre for the last time.

MADAME DE RYTHER'S CONCERT.

On last Saturday evening the testimonial concert tendered to Madame Julie de Ryther, took place at Scottish Rite Hall, on Madison Avenue, and attracted a large and brilliant audience. The programme included several numbers of great interest, not the least among them being a piano forte solo, which was given with remarkable ability by Mr. Adolph Elose, and an able recitation of Lew Wallace's famous "Chariot Race," by Mrs. Harriet Webb. Both artists were warmly applauded.

PERSONAL.

GLASCA.—Ada Glasca, has recovered from her recent throat troubles, and is at her home in Cincinnati.

FLORENCE.—William J. Florence will sail for Europe early next month to join Mrs. Florence in Europe. He will return in time to open the season with Joseph Jefferson late in September.

SKINNER.—Otis Skinner, who will shortly close his season as leading man of the Booth-Modjeska company has been engaged to support Adelaide Moore for eight weeks in London this Summer. Mr. Skinner will be Margaret Mather's leading support next season.

LANGTRY.—Mrs. Langtry recently compromised a suit with Haddon Chambers, the author of Captain Swift, for $1,250. She had agreed to open her season at the St. James Theatre with a new play by Mr. Chambers, but failed to do so.

VON BÜLOW.—Hans Von Bülow, recently wrote in the visitor's book that the Casino in this city realized his ideal of theatrical model performances, and especially Offenbach's burlesque operas.

BOOTH.—Laura Booth has signed with Daniel Frohman to act in his Prince and Pauper company.

BLAKE.—Frank D. Blake, who has gained some reputation as a singing comedian in California, has been engaged to introduce his specialties in Edward Sullivan's A Great Wrong company.

MARRIOTT.—Charles Marriott, who has been acting the part of the Spider in the Silver King company, has closed a thirty-six weeks' season with that organization.

KEENE.—Thomas W. Keene was recently presented with a gold headed cane by the local Order of Elks, at Columbus, O., during the performance of Louis XI. at the Metropolitan Opera House. Governor Campbell made the presentation in a humorous speech, and Mr. Keene expressed his thanks in a feeling and felicitous manner.

KENNEDY.—Lilian Kennedy, of Casey's Troubles company, was recently elected an honorary member of the local order of Elks at Upper Sandusky, Ohio.

LAWRENCE.—Walter M. Lawrence has been re-engaged as business manager of Marie Hubert Frohman's company for next season.

ALEXANDER.—S. B. Alexander, the novelist, has written a one-act comedy entitled A Willing Victim, which is to be produced at the Boston Museum on May 15, during the benefit matinee to be tendered to J. R. Pitman.

WILSON.—Francis Wilson sailed for Europe on Wednesday on the *Lahn*. During his stay abroad he will go to Paris and purchase a new opera by Audran, of which he has the refusal.

FROHMAN.—Daniel Frohman has gone to Niagara Falls to act as cicerone to the Kendals, when they make a flying trip to that vicinity during their week's stay in Buffalo. The American tour of the English stars will close next Monday in Albany.

J. B. SPARROW, of Montreal, is in this city, to consult with H. R. Jacobs regarding the erection of two new theatres in Montreal and Toronto, to be open in time for next season. The ground has already been purchased and plans will be at once drawn. Standard prices will be maintained, and none but the best of attractions will be played.

TAYLOR.—Bessie Taylor has been induced by Manager T. C. Howard, of the Edward P. Sullivan company, to relinquish for the present her intention of starring. She will remain with this company till the Fall season.

GILFETTIN.—D. Gilfettin finished his season with The Prince and the Pauper company last Saturday in Boston. On Monday he joined Eugene Tompkins' company for the production of Silver Falls. He has also been re-engaged by Dan Frohman for next season.

JACOBS.—Marcus J. Jacobs, who is probably one of the youngest Free Masons in this city, was elected to the chair of Senior Deacon of his lodge last week.

SKINNER.—Otis Skinner will sail for Europe to-day (Wednesday) on the *City of Chicago*.

MANTELL.—The Mantell Dramatic Society visited the Amphion Theatre, Brooklyn, where Robert B. Mantell played last week, and presented him with some fine floral tokens of their esteem. Mr. Mantell will go to Europe shortly, returning in time to open his season on September 4.

MERRILL.—On the 10th inst., at St. Mark's Church, Minneapolis, Cora May Merrill became the wife of O. H. Cushing. The ceremony was quietly performed, only a few immediate friends being present.

LEWIS.—Lillian Lewis sailed for Europe on Saturday. Next season she will produce a new play entited Credit Lorraine, which is said to be from the pen of her husband, Laurence Marston.

BERNHARDT.—Sarah Bernhardt has postponed her London engagement two weeks, as she is suffering from rheumatism.

AT THE THEATRES.

THE STAR.—THE SHATCHEN.

Meyer Potowsky	M. B. Curtis
Jack Ransome	Charles Dickson
Leo Lewis	Russ Whytal
James Nickerson	Clarence F. Montaine
Edith	Florence Roberts
Alice	Rosabel Morrison
Fanny Morton	Sophie Eyre
Joseph Lewis	Lewis Morrison

M. B. Curtis, who has been absent from the stage for several years, and Lewis Morrison, came forward in The Shatchen, at the Star Theatre, last Monday evening.

The Shatchen is defined as a marriage broker on the programme, but in the course of the performance it becomes very evident that he is willing to do almost anything for a commission.

The authors, Charles Dickson and Henry Doblin, have set themselves the difficult task of making the comedy features and serious element equally prominent, with the result of greatly weakening an excellent dramatic theme by a domestic *denouement* of little artistic value.

Joseph Lewis, a wealthy clothier, of the Hebrew faith, has an only son, Leo, who enters into a secret marriage with a Christian, Edith Nicherson. In the course of events James Nickerson, the father of Edith, fails in business, owing to the large sums he has squandered on Fanny Morton, an adventuress, with whom he is infatuated. His failure carries down with it the house of Joseph Lewis. In the recrimination that ensues, Edith, in order to prevent the severance of a life-long friendship between the two men, informs Mr. Lewis that she is the wife of his son, Leo. The old man then curses his son for marrying a Gentile, and disowns him forever.

The closing episodes of the plot are trivial. Old Lewis, after suffering from a prolonged illness brought about by brain fever, is ushered into the family parlor, where he at first remains firm in his determination to mourn his son as lost. A reconciliation is effected, however, after he sees his son's child, and ascertains that the boy has been called Joseph after his grandfather.

The humorous interest is sustained by Meyer Potowsky, the Shatchen, and the various lovers' quarrels of Alice Nickerson and Jack Ransome. The two latter characters were cleverly enacted by Rosabel Morrison and Charles Dickson on Monday night. Lewis Morrison made a most favorable impression in the rôle of Joseph Lewis, and rendered the curse scene with a dramatic intensity that fairly electrified the house. M. B. Curtis as Meyer Potowsky displayed the comic methods and humorous personality he made familiar in Sam'l of Posen. He was eminently successful in raising a laugh, no matter how serious the situation. The character of The Shatchen is, no doubt, an excellent foil to that of Joseph Lewis, but the funniments of Mr. Curtis at times play sad havoc with the emotional phases of the story.

Sophie Eyre, to whom was entrusted the part of Fanny Morton, looked like an adventuress, so far as her outward appearance was concerned, but her acting was somewhat mechanical, and her elocution decidedly artificial. Russ Whytal was either hoarse or nature has not endowed him with a voice suitable for a juvenile rôle like that of Leo Lewis. The other members of the cast were acceptable.

The piece does not require very elaborate scenery, but the three interior settings were realistic and agreeable to the eye. The popular success of The Shatchen is assured.

PEOPLE'S THEATRE.—JACQUINE.

Jacquine	Mattie Vickers
Dick Vinton	Joseph M. Doner
Philemon Flam	George W. Pike
George Graven	Taylor Carroll
Rosalind Burdley	Margaret Hatch
Mrs. Dudley	Miss E. A. Lovie

The sparkling little soubrette, Mattie Vickers, began a week's engagement at the People's on Monday night in a piece entitled Jacquine.

The plot of the play, if that can be called a plot which is a merely continuous string to hang song-and-dance performances on, deals with the career of a ballet girl, who attracts the attention of a rich banker about the time her hard-up manager is to have a benefit. By dint of lending the manager $500 and taking all the seats for the benefit, the banker is the cause of Jacquine being put into the part of the leading lady, who has struck for non-payment of salaries. The success she makes leads to her marriage with a member of dudedom, one George Graven, the manager becomes wealthy, the leading lady is reinstated after having walked in a thousand miles from a "reorganizing" road company, and everybody is happy.

Miss Vickers displayed a great deal of soubrette talent and was much applauded for her songs and dances. Joseph M. Doner played Dick Vinton in a way that left a satisfactory impression of his ability and energy. George W. Pike played the manager, but the impersonation was far from the type of manager met with in every day life. Taylor Carroll played George Graven the club man satisfactorily.

GRAND.—THE WOMAN HATER.

The Grand Opera House was well filled last Monday evening when Roland Reed, supported by an excellent company, commenced a week's engagement. Mr. Reed belongs to that school of comedians that do not rely on horse-play and variety business to make their pieces successful, and he is consequently a pleasant relief.

As usual, the star kept the audience in a continual roar of laughter throughout the evening without once descending to vulgarity or the use of gags. If the stage possessed more actors of Mr. Reed's calibre the so-called farce-comedy would be short lived.

Ernest Bartram as George Dobbins, and Harry A. Smith as the ex-Professor, are both clever actors and do capital work. Isadore Rush is not only a beautiful woman, but a very capable actress as well, and as Mrs. Joy, the husband hunter, made a hit. May Woolcot and Mary Myers were creditable in their respective roles, while the rest of the company gave a good account of themselves. Next week, The Paymaster.

KOSTER AND BIAL'S.

The entertainment furnished at this popular resort on Monday was far above the average, and included many clever specialists. Among the new comers were: Bellonine, an eccentric juggler, who did some very neat and clever work; Thatchawana and Mlle. Uml, Japanese illusionists; the well-known Austin Sisters, in their aerial performance; Mlle. Aimee, The Human Fly; George H. Wood, Wilton and Mora, and Freddie Stockmeyer. The burlesque, Our Belle Helene, still remains popular, and last, but not least, Carmencita, who is in her fifteenth week at this establishment and is enthusiastically received at every performance.

ACADEMY OF MUSIC.—PINAFORE.

The announcement of the revival of Pinafore by the Duff Opera company on Monday evening was sufficient to attract a large number to the Academy of Music. The pretty opera was prettily staged, and with the help of a thoroughly efficient cast everything connected with the performance went off well.

Digby Bell was at his best as Sir Joseph Porter, K. C. B., and frequently moved the house to laughter as much by the play of his facial muscles as by the witticisms in the lines. Laura Joyce Bell was an exuberant Buttercup, and Katie Gilbert and Gertrude Sears were satisfactory as Hebe and Josephine respectively.

AT OTHER HOUSES.

The Grand Duchess continues its successful season at the Casino, although its reign is drawing to a close.

At the Union Square. Neil Burgess nightly causes roars of laughter. With the close of the month his season at this house ends.

Kerry Gow, with Joseph Murphy as the blacksmith, drew a large house to the Fourteenth Street Theatre on Monday night. The fortnight's engagement of this popular comedian is proving most successful.

The managers of the De Wolf Hopper Opera Bouffe company seem to have whipped their Castles In the Air into fairly good shape, and the opera now goes with more vim.

The Charity Ball is in its last weeks at the Lyceum Theatre, and the public, taking advantage of that fact, are crowding the house.

This is the last week of The Henrietta at Proctor's Theatre. The engagement has been a profitable one.

Alexander Salvini appeared before a big house at the Windsor Theatre in A Child of Naples, and an East side audience applauded his efforts vociferously.

Smith and Lord's and Marco and Reto's Transatlantique Vaudevilles was the attraction at the Third Avenue on Monday evening. There was a large and appreciative audience. The company is an excellent one.

Rosina Vokes and her clever company still continue to delight large audiences at Daly's, and although the bill presented this week contains some well-known pieces, the entertainment offered proves to be most enjoyable.

Tony Pastor's Own Minstrels, including the veterans Billy Rice, Hughey Dougherty, Frank Moran, and Arthur Moreland, opened their second week at Tony Pastor's Theatre on Monday night before a large and delighted audience. The White House dinner and Gilmore's Band are features of the olio which is one of exceptional excellence.

On Saturday last the costumes of the forty-eight ballet girls who came over from Europe to appear at the new Madison Square Garden were seized by the Custom House on the ground that they were not personal property and were dutiable. The costumes number 290, and are said to be worth about $10,000. The duty is fifty per cent. of their appraised value. Had they been brought in as "tools of trade" they would have been admitted free of duty, but as the girls claimed them as personal property, the chances are that the duty will have to be paid.

PROFESSIONAL DOINGS.

Maude Banks, supported by La Compagnie Dramatique Française of Boston, will appear in a French version of her historical drama, Joan of Arc, at the Academy of Music, Fall River, Mass., on Monday evening next.

C. S. Burroughs wires The Mirror that Town Lots turned people away on the opening of its engagement last Sunday night at Havlin's Theatre, Chicago.

Marie Hubert Frohman attracted the *élite* of Ballston Spa and vicinity to the Opera House at that place on last Friday night, where she appeared in King Rene's Daughter, Snow Bound and False Charms, for the benefit of the local managers.

To-morrow (Thursday) evening the Brooklyn Athenæum Dramatic Society will produce an original comedy in three acts entitled A Hero to Order. The performance is in aid of St. Augustine's Church, Brooklyn.

Marchilla, a new opera by E. B. Brigham and E. T. Wood, will be produced in Chicago toward the end of this month under the auspices of the Carleton Club, at the club's Theatre.

The Sea King—now the sole property of W. J. Gilmore—will receive its initial production on Monday, May 26, at the Chestnut Street Theatre, Philadelphia. The scenery and costumes are pronounced to be a revelation.

The Twelve Temptations company closed an eighty-eight weeks' season at the Haymarket Theatre, Chicago, on May 3.

Michael F. Dallett has opened a theatrical booking agency at 147 North Twelfth Street, Philadelphia, under the management of Dan Wolf.

Bessie Taylor will rejoin the Edward P. Sullivan company, opening as Valentine in A Celebrated Case at Harris' Theatre, Pittsburg, on May 19.

Martin Hayden is resting for a few weeks in Philadelphia. Mr. Hayden has sold A. H. Lorey, his manager, the right to produce his Held in Slavery for the balance of the season.

Marshall P. Wilder's annual entertainment will take place at the Broadway Theatre on next Monday, and gives promise of greater success than ever. An interesting programme includes many well-known artistes. A laughable feature will be the appearance of De Wolf Hopper and Marshall P. in their amusing burlesque, Romeo and Juliet.

W. J. Gilmore, of Philadelphia, will have four companies on the road next season under the management of Charles H. Yale.

Mrs. McAuley, who will appear shortly in New York with her version of Francillon—A Wife's Wit—has received a letter of congratulation from Manager McVicker of Chicago. Mr. McVicker offers to produce the play in his own theatre.

A feature of interest at Robert N. Duncan's benefit at the Union Square Theatre on Sunday evening May 25 will be the debut of Little Mabel, the daughter of Stanley McKenna, the well-known journalist. Among others who will appear are Helen Russell, Helen Leslie, Isabelle Urquhart and the New York Madrigal Quartette.

Charles L. Harris has signed with J. M. Hill for next season to support Maurice Barrymore in A Desperate Remedy. Mr. Harris is a peculiarly versatile actor. He can play almost anything in the whole range of the drama, from grave to gay, from lively to severe—and play it well.

H. Bradley Burchsted, professionally known as Harry B. Bradley, was married on Monday last to Jessie C. Grant, a non-professional. The ceremony took place at the home of the bride's mother, and was performed by the Rev. Dr. Houghton.

Nellie Collins has closed her season with We, Us & Co., in which she made a phenomenal success with her clever singing and dancing.

Julius Kahn closed his season with the Hans the Boatman company on Saturday night and has been engaged to play in William Whitecar's new play, La Vendetta, to be produced at the National Theatre, Philadelphia, next Monday night.

Margaret Mather will produce Joan of Arc at Palmer's Theatre on September 1 for a run of four weeks, contract to that effect having been signed by A. M. Palmer and her managers the other day.

In The Jolie Persian, the new operatic farce-comedy which Frank Norcross takes out shortly, a number of the gems of Matt Woodward's lyrics will be used.

All of Ben Teal's interests in The Great Metropolis have been purchased by Klaw and Erlanger.

Ffolliott Paget, the English actress, is to play a Summer engagement in this country. She will sail from Liverpool on Saturday.

A Mass of Requiem for the late Mrs. Tony Hart was offered at St. Monica's Church in East Seventy-ninth Street, this city, on Monday morning. A number of professional friends attended.

William Terriss produced Paul Kauvar at the Drury Lane Theatre in London on Monday night and the play is reported to have made quite a hit.

Little Tuesday's testimonial at the Star Theatre next Sunday evening is heralded as being under the auspices of "merchants, managers, the press and the profession." The little one has herself appeared at fully half-a-dozen benefits during the past Winter, and Patti has invited her to stay at her castle in Wales.

Willard Spencer will take The Little Tycoon out next season with a strong company, opening at the Chestnut Street Opera House, Philadelphia, on Sept. 17. He has already booked a season of forty weeks.

James Jay Brady and James G. Peakes have perfected arrangements to take Little Lord Fauntleroy through the Provinces of Nova Scotia, New Brunswick and Quebec, this Summer, opening at Halifax on the 26th inst. This company is the one that played the piece through the South with a few minor exceptions, and as the play has never before been seen in Canada, it is believed that it will meet with phenomenal success.

Gus Cook has closed his season with Col. Sinn's Fascination company, and is at liberty for the Summer and next season. He is a character actor of unquestioned ability, his success as Mark Lazzard, in Hoodman's Blind, being a fair specimen of his worth.

Grace Hilton, who has been playing the leading part in Only A Farmer's Daughter during the past season, has taken up her residence in this city for the Summer, and has postponed her starring tour until the season of 1891-92.

Jennie Kimball has purchased for Corinne all the American rights for the burlesque of Carmen. This acquisition to the popular little star's repertoire cost $5,000, and Mrs. Kimball will produce it with entirely new music, costumes and scenery.

The Boston Ideals are reported to have met with considerable bad luck lately, and the members are said to be in straitened circumstances.

George Edgar intends producing his new play entitled The Banker about September 7.

May Woolcot has been specially engaged for the part of Alice Lane in the production of The Woman Hater by Roland Reed, at the Grand Opera House, this city, this week.

The Black Thorn, under the management of George Winnett, will be presented next season as an Irish musical comedy drama, with Joseph J. Sullivan as the stellar attraction. Pretty girls, music and specialties will be among the features of the production.

John A. Parks, Matt Collins, and Gaetto Murrelli are among the people engaged by Frank Norcross for his Jolie Persian company. John McDonald will be musical director and John H. Garrison business manager.

Henry Arthur Jones' new three-act play will be produced at the Shaftebury Theatre, London, on the termination of the run of Dick Venables. The cast will include Mr. Willard, Olga Brandon, Bessie Hatton, Roger Carleton., F. Kerr, Charles Fulton, Gertrude Warden, Henry Cane and Mrs. Canninge.

Monologues, plays, operas, etc., adapted from foreign languages at Woodward & Mathews' Bureau, Klaw and Erlanger's building, 25 West Thirtieth street.

THE DRAMATIC MIRROR QUARTERLY.

Edited by HARRISON GREY FISKE.

JUNE NUMBER NOW READY.

CONTENTS:

The New Departure,	DION BOUCICAULT
Progressive Realism,	ELWYN A. BARRON
The Play's the Thing,	EDWARD FULLER
The English Stage,	MAX O'RELL
How to Protect a Play,	A. J. DITTENHOEFER
The Villain,	CHARLES SKINNER
Does Shakespeare Pay?	ALFRED AYRES
Personality and Situation in Plays,	GEORGE PARSONS LATHROP
Criticism and Applause,	W. J. HENDERSON
Mirth in Melodrama,	ALBERT E. LANCASTER
Tricks of the Trade,	MINNIE MADDERN FISKE
The Dramatic Author and the Theatrical Critic,	BRANDER MATTHEWS
Will it Live?	WILLIAM H. GILLETTE
Realism and Truth,	HENRY ARTHUR JONES

EDITORIAL. DRAMATIC DIARY.

The Quarterly may be ordered from any bookseller or newsdealer, or from the office of publication.

Single Copies, 25 cents. Annual Subscription (four numbers) 85 cents.

THE MARY FISKE MONUMENT.

The monument to Mary Hewins Fiske, ("The Giddy Gusher") was dedicated by her friends at Hartford, Conn., a few days ago. Those who attested their undiminished regard and affection for the memory of this gifted woman included Madame Ponisi, Mrs. de Silva, Mrs. Louisa Eldridge, George Waters, and other friends from this city.

The shaft, of which a picture is given herewith, stands on the family plot in Cedar Hill Cemetery. It rises fourteen feet from the base, which is a massive block of rough stone, five feet square. On one side is the name in polished letters, cut in high relief. The other side bears an inscription selected from the writings of the lamented genius.

Wreaths and flowers were laid by loving hands around the monument, which is a worthy tribute from devoted friends.

REFLECTIONS.

THE report that Dion Boucicault is ill is denied.

AL HAYMAN will sail for this country from Europe on the 24th inst.

WHILE the Alba-Heywood Concert company was playing a two-nights' engagement at Grove City, Pa., last week, half of that town was burned down. The company gave the entire profits of the second evening to the sufferers.

AMONG the people engaged for the production of Mr. Potter of Texas at the Academy of Music, Buffalo, on the 19th inst., are the following: Clarence Handysides, W. A. Sands, William Thompson, Henry Holland, Charles Wells, Lorimer Stoddard, Thomas Jackson, Charles Bowser, Master Haynes, Emma Vaders, Mary Haynes, Cora Edsall, S. L. Moore, Thomas Baker, Howard Hansel and W. F. Brown. W. F. Seymour will stage manage the production.

THE Mr. Barnes of New York company closed its season last Saturday night at Pittsburg to over $6,000. It will open its next tour, most probably, at Boston, in September.

THE record for the first four weeks of the engagement of the Rosina Vokes Comedy company at Daly's Theatre, shows receipts of $21,000 every week over every other engagement the company has ever played in this city.

T. H. WINNETT, manager of Passion's Slave, Shamus O'Brien and other well-known attractions, has returned to this city and is now busily engaged in preparations for next season, when his enterprises will go out better equipped and stronger than ever.

SAM CULBERT, a scenic painter of this city, died of pneumonia on Monday in St. Vincent's Hospital. He was about fifty-five years old. The Actors' Fund have taken charge of the funeral, which will probably take place today.

MRS. JOHN E. OWENS is writing a biography of her late husband, the comedian. It will be published in one of the monthlies and then in book form. Owens' Academy of Music, Charlestown, S. C., was one of the first theatres in the South to take up the idea of playing "The Star Spangled Banner" at the close of the performance.

A. M. PALMER is to personally direct the joint benefit of the Actors' Fund and the Post Graduate Hospital, which takes place on the 22d inst. The following prominent volunteers will appear: Lillian Russell, Fanny Rice, who makes her début in this city on this occasion as a cornet soloist; Felix Morris and Rosina Vokes in The Old Musician, Nelson Wheatcroft and Fritz Williams in their specialty act, "The Marsellaise at Sebastopol;" Helen Barry and well-known amateurs in the hunting scene from London Assurance, Wallie Eddinger and Ray Maskell in the Helen and Modus scene from The Hunchback. Herbert Kelcey, Hugo Island, Harrison Grey Fiske, Joseph Grismer, J. J. Spies, and others, will act as the reception committee. The boxes will be sold by J. H. Draper at the conclusion of Marshall P. Wilder's benefit at the Broadway Theatre next Monday afternoon. The auctioneer will be assisted by Messrs. Wilder and DeWolf Hopper.

WILLIAM GILL is said to have written a burlesque of Rip Van Winkle for Henry E. Dixey.

THE Booth-Modjeska company closed its season on Saturday night last.

THE trial of Police Captain Hooker before the Police Commissioners, on charges preferred by Manager Hammerstein of the Harlem Opera House, took place at Police Headquarters on Monday. A decision will probably be rendered at the next meeting of the Board.

HUBERT WILKE is to star next season in a new play entitled The Vagabond, by Clay M. Greene.

H. R. JACOBS is actively engaged putting his theatres in apple-pie order for next season. He is hurrying up the architects on his Newark house, and is making a number of changes at his Third Avenue Theatre in this city and at his Opera House in Utica. At the former the prices are to be raised to the standard of from 25 cents to $1.00, the seating capacity is to be enlarged and the house is to be redecorated, while at Utica the stage is to be enlarged, the seating capacity increased and new scenery added, and many other changes made.

MILLER, the Wizard, will shortly make a tour of the West Indies and the East coast of South America, including the Mosquito Coast. He will be under the direction of J. R. Smith, at present of the Knights of Tyburn company, who proposes staying in that section of the continent all the year round, and has already secured four attractions to fill up a year's time.

NELLIE WETHERILL, the well-known actress died of cancer, in this city on Saturday, night last. She was the wife of Sanuel Wetherill, a theatrical manager, who was at one time a California Senator. Miss Wetherill was a member of both the Union Square and Edward Harrigan's companies. About three years ago her foot had to be amputated, and for this object a big benefit was got up for the actress. She was about thirty-seven years old.

MATTERS OF FACT.

Alice E. Johnson, prima donna soprano in comic opera, has a repertoire of thirty operas.

Ada Glasca, prima donna soprano, is at liberty.

Edward Webb, leading tenor, has been re-engaged with E. E. Rice for next season, and will play during the Summer with the Junius Howe company, Academy of Music, Baltimore.

H. Corson Clarke is reported to have made a decided hit with the Kate Castleton company.

Daisy Chaplin, last season with the Dan'l Sully company, is reported to have made a hit as Patti in Daddy Nolan. Her singing and dancing were features of that piece. Miss Chaplin is now at liberty.

James Wall played juvenile parts with Dan'l Sully's company last season, and is said to have been very successful. Mr. Wall possesses a good tenor voice. He is at liberty for next season.

Stella Rees, who was leading lady with Frederick Warde's company for thirty-six weeks this season, will play a prominent part in A Perfect Trust, to be produced next week at the Union Square Theatre at a special matinee.

Charles D. Herman is at liberty.

William Humphrey is at liberty for next season. During the season just closed Mr. Humphrey played Mark Antony, De Mauprat, Bassanio, Laertes, etc., with the Thomas W. Keene company.

Manager John Johnson, Jr., of the Bedford Opera House, Bedford, Ind., is now booking for next season. This house shares only.

Edna Carey offers for sale her pretty cottage embowered among the fragrant cedars and flaming rhododendrons in the most picturesque part of the Catskill mountains. The cottage contains eight rooms, all in good condition, and is surrounded with a wide verandah. As Miss Carey has purchased another cottage at Sandwich, Mass., she will dispose of her elegant Summer residence in the Catskills at a sacrifice.

A rare opportunity is offered to rent a gentleman's country seat in Westchester county. The house contains twelve rooms, piano, and all modern conveniences. The grounds cover forty acres, well shaded with plenty of fruit trees, and a large garden planted. The tenant will also have the use of horse and cows. The property is forty minutes distant from New York and within a mile of Long Island Sound. A number of professionals reside in this section, which is a most desirable place for a Summer residence.

The profession are invited to attend the *première* of Harry Meredith's domestic drama, entitled A Perfect Trust, at a special matinee at the Union Square Theatre, on Wednesday, May 21.

Sheffer and Blakely will jointly star next season in a new farce-comedy written specially for them, entitled Larking. The stars will be supported by a strong company of comedians and comediennes and specialists. Harry J. Mortimer, Central Show Printing House, 140-144 Monroe Street, Chicago, is now booking the time, and with first-class houses only.

The Kiralfy Brothers have made a big hit in their revival of Around the World in Eighty Days, at Niblo's, which has been staged and mounted in a style surpassing any previous presentation of that spectacle.

Isabelle Urquhart is at liberty to accept offers for dramatic engagements after June 1.

Madame E. de Louie, late of New Orleans, has opened a school of oratory and dramatic art in Philadelphia. This lady, who is the widow of the musical composer who invented the vox humana tremolo and various other improvements now used in reed organs and musical instruments, teaches elocution and tone production by the latest and most approved methods.

S. M. Hickey has leased the Griswold Opera House, Troy, N. Y., to Managers F. F. Proctor and H. P. Soulier. Mr. Hickey has arranged with these lessees to fulfil all contracts made with him. The Griswold will be conducted in connection with Proctor's Albany Theatre and under the same management. Only first-class attractions will be presented, and played one week in the two theatres. A few choice weeks remain open for next season. Manager Proctor also has open time for this month in Lynn, Hartford, New Haven, Bridgeport, Delaware, and Lancaster, Pa.

OUR PRIZE PICTURE PUZZLE.

(*See issue of April 26.*)

As a thing of interest to MIRROR readers our picture puzzle has surpassed expectation. Guesses keep pouring in from all parts of the country and from "all sorts and conditions" of competitors.

But hurry up! It is nearing its close. Only seven days more are left to send in your coupons and win our prizes. The contest closes next Wednesday, May 21. The names of the winners and the key to the puzzle will be published the following week.

PRIZES.

1st Prize. To the competitor who first supplies the correct names to all the pictures, $50 in cash.

2nd Prize. To the competitor who does not guess all, but who sends the largest number of correct guesses, a new set of The Handy Volume Shakespeare (13 volumes) bound in morocco, in a neat case.

3d Prize. To the competitor who sends the next largest number of correct guesses a year's subscription to THE DRAMATIC MIRROR, free.

4th Prize. To the competitor who comes fourth on the list a handsome copy of Lady Martin's celebrated work, "The Female Characters of Shakespeare."

5th (Consolation) Prize. To the honest competitor who sends the most guesses furthest from the truth, an original oil painting (size 5½x4½ feet) entitled "The Dying Thespian."

The contest will be subject to the following

CONDITIONS.

1. The guesses must be written on the coupon printed below, with the competitor's full name and address, cut out and mailed to the Prize Puzzle Editor, in care of this office. The coupon contains numbers that correspond with the numbers of the pictures in the puzzle.
2. Only guesses written on THE MIRROR coupons will be valid.
3. The contest will remain open until May 21. The names of the prize-winners will appear in the issue of the week following, together with the solution of the puzzle and the names of the newspapers in which the "portraits" originally appeared.
4. Coupons will be printed in each intervening number of THE MIRROR, and competitors can send guesses on as many separate coupons as they choose.

COUPON.

THE MIRROR'S PICTURE PUZZLE.

Competitor's name .....

Address.....

My guesses as to the subjects of the professional portraits printed in THE MIRROR, dated April 26, 1890, are as follows:

1 .....
2 .....
3 .....
4 .....
5 .....
6 .....
7 .....
8 .....
9 .....
10 .....
11 .....
12 .....
13 .....
14 .....
15 .....
16 .....
17 .....
18 .....
19 .....
20 .....
21 .....
22 .....
23 .....
24 .....
25 .....
26 .....
27 .....

MISS HERNDON'S PLANS

Austin Evans, of the A. C. Evans Manufacturing Company, of Springfield, Ohio, will manage the tour of Agnes Herndon next season. In conversation with a MIRROR reporter yesterday, Mr. Evans stated that he had seen Miss Herndon play in Chicago, and that he was going into the venture on business principles, and because he believed it was a paying investment.

"Miss Herndon will be backed to the extent of $10,000," he said, "and half of this will go toward securing the best of printing and the best of costumes. Miss Herndon's costumes alone will cost fully $2,000, and will be from designs made in Paris. The rest of the money will be used in engaging a strong company and putting it in shape for the road.

"The plays will be La Belle Marie, The Senator's Wife, a new four-act play, and A Remarkable Woman, by John Morton. Miss Herndon will most probably open in this city, although we have an opening date—August 25—in Syracuse. Three weeks' time is also booked in Chicago. We shall have no difficulty whatever in filling the rest of our time, for the play of La Belle Marie and the star have already made big hits and are known all over the country."

If you are thinking of putting on a march in your production for next season call on Woodward & Mathews, 25 West Thirtieth Street. *.*

. The rates for "Open Time" in THE DRAMATIC MIRROR are: One announcement (one date), 50 cents; for each additional date, 25 cents. Subsequent insertions at same rates.

OPEN TIME

The Following Dates are Offered to Traveling Managers. Write or Wire.

ALBANY, N. Y.—Proctor's Opera House, May 19—week; May 26, 27, 28.

BOWLING GREEN, KY.—Potter Opera House, September 3, 4, 5, 6.

BROOKLYN, E. D.—Jacobs' Theatre—week June 2.

BROWNSVILLE, TENN.—Opera House, Oct. 1—Fair week.

BUFFALO, N. Y.—Court Street Theatre—weeks June 16.

CHICAGO, ILL.—Clark Street Theatre—weeks June 2, 30, July 7, 14.

CHICAGO, ILL.—Academy of Music—week June 30, July 7.

CLEVELAND, O.—Jacobs' Theatre, June 23, 30.

HARTFORD, CONN.—Proctor's Opera House—weeks May 19 and 26.

HOBOKEN, N. J.—Hoboken Theatre, May 26, 27, 28.

KANKAKEE, ILL.—Arcade Opera House, July 3, 4.

LANCASTER, PA.—Fulton Opera House, May 20, 21, 24, 25, 26.

LYNN, MASS.—Proctor's Theatre, weeks o May 19 and 26.

MILWAUKEE, WIS.—Bijou Opera House, May 26, week.

MINNEAPOLIS, MINN.—Bijou Opera House, weeks of May 25, 31, June 15, 22, 29.

MARSHALL, MO.—Marshall Opera House, Sept. 1, Fair week.

MONTREAL.—Theatre Royal, June 23, 30.

NEW YORK CITY.—Third Avenue Theatre, June—weeks 23, 30.

PATERSON, N. J.—Opera House, May 29, 30 31.

PHILADELPHIA.—Chestnut Street Theatre weeks May 19 and 29.

PHILADELPHIA.—Continental Theatre, May 19—week.

PHILADELPHIA.—Lyceum Theatre, June 2—week.

ROCHESTER, N. Y.—Academy of Music, June 9, 16—weeks.

SYRACUSE, N. Y.—Grand Opera House, May 26, June 2

TROY, N. Y.—Jacobs' Theatre, May 26.

TORONTO, CAN.—Grand Opera House, June 23, 30.

UTICA, N. Y.—Jacobs' Theatre, May 21, 22, 26, and all June.

WILMINGTON, DEL.—Grand Opera House, May 19 to 23, 29, 30, 31.

WORCESTER, MASS.—New Worcester Theatre, May 29.

THE ACTRESSES' CORNER.

AN AFTERNOON CALL.

Years ago we had been schoolmates; therefore, when I noted "Kittie Clyne" in brackets, and pencilled on the card under the engraved "Mrs. George Montmorency," I sent word inviting the lady up.

I rather like to see old schoolmates.

"Oh, you darling," she said, as she entered. "I knew you were the little Polly that used to be at school, and how you have grown!"

Twelve years before I had been a loose-jointed, snub-nosed kid in short skirts, while Kittie was quite a young lady. She looked now just the same "young lady," and I felt guiltily that, of the two, I alone had spent the time getting older.

"Yes, dear," she went on, "I'm married—and just as happy—well, I suppose you know how it is—as married people are—and a baby, too; nearly a year old. How time does pass, and me a settled married woman—ah, me!—and you covered with glory. Oh, what a lovely life yours is, with all the papers talking. Won't you come to dinner?" With conventional trimmings I asked when.

"To-morrow evening. Oh, don't refuse! I have invited a whole party to see you—they are wild to—but of course you are used to that. How you must love to be an actress! Will you come?"

"I cannot go anywhere in the evening—the theatre, Mrs. Montmorency."

"Oh, call me Kittie!" she interrupted, "as you used to—do you have to play?"

"That is what I am paid for."

"Oh! Are you paid? I never thought of that. It seems really sacriligeous to think of one's being paid for acting! but I suppose you can't help it."

"I don't try to—"

"There now, I have made you laugh at me! I know so little of the world. You will come, won't you?"

"Impossible—the theatre occupies my evenings."

"I know, but just this once, can't you send an excuse?"

"Impossible again."

"Oh, you *might!*"

"I assure you, no."

"We will have dinner early then. I never leave the house until half-past seven when I am going to the theatre, and I am always in plenty of time.

"But you see, I must be at the theatre by seven."

"Oh the curtain never goes up till eight," she answered, in the triumphant tone people use when they begin to tell you about your own business.

"You forget. I must dress for the part."

"Dear me! Yes! And do you do that at the theatre?"

"Naturally," I returned, trying not to betray my irritation, and beginning to fight insanity.

"Well! I suppose you can't, then. It is a little inconvenient to have your evenings occupied, but you can take a drive with me to-morrow morning."

"Rehearsal," I objected briefly.

She seemed dumbfounded. "I thought you only rehearsed before a piece," she cried.

"We must have the next play ready you know," I explained.

"But why not wait till this one is finished?"

"To avoid closing the theatre between productions." She didn't seem to understand, but she gave it up and asked:

"Do you all rehearse?"

"All who are in the cast."

"Oh! You are going to do Caste are you?"

"I meant all who are in the piece."

"I didn't suppose the hero and heroine and all those important people rehearsed, any more than stars do."

"Every one rehearses; stars too."

"Oh! Mary Anderson does not rehearse, does she? With all the common actors and actresses. How dreadful!"

"If she didn't, she couldn't play," I said shortly. "Every one rehearses—the smallest parts are of as much importance as the big ones."

"But you don't kiss him do you?" She must have seen that I had lost my bearings for she hastened to help me out by saying—with a slight blush—"Mr. Bert." Mr. Bert was the gentleman playing opposite parts to me. The connection her brain had made between ideas began to occur to me. I answered gravely.

"To be sure, whenever it is necessary."

"I suppose you just love to act?"

I wondered, uneasily, if there was another connection of ideas here and answered discreetly:

"It is work, like anything else." She did not seem to believe it.

"Work! Oh, you ought to keep house! How often I have wished I had gone on the stage. I used to be sure I could act—which of course was a sign I could. Baby has reconciled me some, besides what should I do with her? But I should love to be gazed at and adored. Does he rehearse too?"

"Mr. Bert? Yes."

"Oh, well, of course, then you can't! Couldn't you ask him to come, too—for the drive I mean. If you both came there wouldn't be a rehearsal, would there?"

"No, there would be a picnic."

"Would there? Oh, what lovely times you do have."

I felt it best not to try to explain. I contented myself with assuring her that her plan could not be carried out.

"Well, I suppose you can't then. I should love to meet him. We saw you at the races last Spring. I wondered why you didn't wear that love'y red dress you wore in 'The ——.' When you come to dinner you will wear a stage dress, won't you?"

With a clear idea of just what a sight I would look, if I did it it was difficult to explain, with the necessary dignity, that I never made private use of stage dresses. I didn't even tell her I had them made over first, if I did.

"Well! You will recite something, won't you?"

"I never recite," I said, shortly. "I never do, and I don't know any recitations."

"Oh, you could say one of the acts in the piece, won't you? It would be so lovely!"

"Really, you must excuse me."

"Well! I suppose you can't, then! You must have hundreds of dresses. Do they belong to you when you are through using them in the play?"

"Not always." I answered, thinking of the bill still hanging over my head.

"Oh! how mean of the owner of the theatre to take them back!"

"He does not; we buy our own dresses, so of course they belong to us."

"How lovely!" she cried. I didn't feel called upon to explain to her that she was overrating the joy of it. After a pause she burst out as if she had been bracing herself to do so. "If you want to smoke or—or have a fizz—you just do it—don't you mind me a bit."

"You are very good," I returned, huskily.

"I'm not the least narrow-minded," she went on, "I'm sure I should smoke cigarettes if I was on the stage, if I wanted to, and I think it must be lovely to live such a free life and be able to do everything bad you want to without anyone thinking anything of it."

There was a remark to be tossed at a hard-working, harmless young woman! I felt I ought to stand up for my profession, and I tried feebly to do so. "My dear Mrs.—my dear Kittie," I said, "people on the stage are a good deal like other people. We don't stand on our heads or eat live Bengal tigers any more regularly than do other people.

"Yes, but you always can if you want to, and I think it lovely." Presumably she was still thinking of the fizz and the cigarettes, but I didn't dare ask. The conversation had become too big a tax upon me however, and I tried to start her in another direction.

"Tell me about yourself—is it nice to be married?"

"Oh, yes! Only it's the same old thing, you know."

I felt I didn't quite grasp the whole idea, but decided it was just as well. "And the baby" I went on, "is it a girl?"

"Yes, and it has teeth." I tried to look duly impressed at the combination, and hastened to ask something else.

"Do you keep house?"

"Yes."

"How lovely! To be in your own house and have every thing your own."

Mrs. Montmorency looked fretted.

"Well, you see, it's hired, and the furniture is instalments, so it isn't quite like being one's own."

In face of this avowal I really regretted my lack of frankness about the dresses.

"But it must be nice to have just what you want to eat."

"That's what Henry says, and we do very often go to Young's or the Adams House for dinner. It must be gorgeous to live at a hotel and have what you want to eat all the time."

I noted her choice of adjective as admirable, but I felt I wasn't making a brilliant success at household talk.

"Anyhow, you are happy," I ventured, briskly.

"Oh yes, of course; but it's so hum-drum; nothing to live for, to occupy your mind."

"The—the baby—and your husband?"

"Oh, he doesn't occupy my mind; and I have such a good nurse, she really quite takes the care off. I mean about baby—for I must say, as far as nurse-girls go, Henry is and always has been a model."

"Well, of course, not being tied down to the little one, you can make more of a companion of Mr. Montmorency."

"Oh, well! A man is always so busy; besides, after the first few months there isn't really anything more to find out about them, and there you are."

I tried not to show that her use of plural rather puzzled me; may be she had been a widow.

"It was a love match, wasn't it?" I ventured.

"Oh, dear, yes, awfully! Don't you ever make one, Polly; not that I don't love Henry! Still, being very much in love before you are married does make a man seem disappointing when you come to know him, and you really can't know him till you are married, and it does take the halo off of any man, though goodness knows, I am not complaining of Henry."

It occurred to me that my remarks on home life must seem to Mrs. Montmorency as irritating and senseless as hers on the theatre had seemed to me.

I really felt relieved when she started.

"Tell Mr. Bert I think he is perfectly lovely, won't you?" she said in parting, adding, wistfully:

"I have heard his hair does not curl really by itself."

"It depends on what he is playing," I said, as kindly as I could.

"Well, good-bye. It's so good of you to tell me all these little things; it has given me such an insight."

I felt I could thank her in quite the same vein. True enough, one-half the world doesn't know how the other half lives, and the girl who wears the Mackintosh knows where the rain comes through.

If we had a real, fair chance to investigate, I fancy we would find ourselves quite as well off as the people we envy, and having, after all, as good a time as the law allows.

POLLY.

WILLIAM CRANE'S FAREWELL.

William H. Crane was pleasantly surprised as he entered the office of the Star Theatre just before the matinee on last Saturday afternoon. Manager Theodore Moss, who was enjoying his *otium cum dignitate* in his easy chair, jumped up and handed the comedian a small package. Mr. Crane unwound from the package a box, which, on being opened, revealed a glittering iridescence that dazzled his eyes and took away his breath. The box contained a double-pointed star of diamonds, formed of forty-two large-sized stones. The monogram "W. H. C.," in smaller stones, appeared in the centre, and around this the words "The Senator" in diamonds. The background of this scintillating star formed a small gold locket in which was a miniature of Mrs. Crane, and on the reverse this inscription:

TO W. H. CRANE,
FROM THEODORE MOSS,
STAR THEATRE, MAY 10, 1890.

This princely gift was accompanied by the following letter:

NEW YORK, May 10, 1890.

MY DEAR CRANE: I feel that I cannot allow your present engagement to close without marking it in some way that will serve to recall it to you in time to come. During the thirty years that I have been connected with this theatre, The Shaughran has held the record for large returns, and that is the only engagement that compares with yours, while I know of none marked with pleasanter relationship between myself and the star.

Allow me, my dear Crane, to beg your acceptance of the accompanying little token of my regard, which I trust, whether you are in New York or in San Francisco, may remind you of the first production of The Senator at the Star Theatre. With best wishes, I am, your friend. THEODORE MOSS.

Mr. Crane gave his last performance of The Senator in this city, this season, before a crowded house on Saturday evening, and at the conclusion of the third act, in response to loud and prolonged calls for a speech, he appeared before the footlights and delivered a valedictory, of which the following is a part:

LADIES AND GENTLEMEN: When at the close of my last season I ventured from this same place to outline the policy I meant, with your assistance, to pursue in the future, I threw my lot, as you may remember, in with the American dramatist, and especially with the American dramatist who should find his themes in the contemporary life around him. I felt sure that honest work in this direction would result in success, and that my judgment was not at fault you yourselves have decided with not a little force during the past four months. That when we came to New York with The Senator we expected to please you I cannot deny, but that the joint efforts of the authors, the company and myself would meet with so unparalleled a success never entered into our wildest dreams.

I need not, I am sure, dwell on the constant pleasure your appreciation of our efforts has afforded me, but I should like to suggest that in one respect at least our success has had more than a mere transitory value. It has shown that though much has been said and written to the contrary, there is right at our hand in our own country rich veins of dramatic material which need but careful working to bring fame and fortune to their dramatic prospectors. In asking myself, as I naturally have more than once, in what the chief claims to approbation of The Senator reside, I have come to the conclusion that it is chiefly in the fact that the central figure and his companions are figures of flesh and blood and are living and moving among surroundings with which we are most thoroughly familiar. It is, so far as is consistant with stage requirements, a study in realism. And it is in this direction, I am sure, that the coming dramatist will bend his steps. America is a country of types, and whenever any one of them is firmly drawn with conscience and sincerity of purpose as well as dramatic skill, then I feel sure there will be success and fortune for the delineator.

Now, a word as to the future. We start to-morrow, as you are aware, on a flying trip to San Francisco; but we return to you in September, after a holiday which will not only afford a chance of recuperation to us, but will, I trust, give to you to so far forget The Senator as to lead you to come to see it again with renewed interest. My stay with you in the Fall will be longer than this which ends to-night, for your warm sympathy and kindly friendliness have led me to make myself, as far as I can, a New Yorker, both socially and professionally. I have not only made my home here, but, if I am permitted, shall pass five or six months of each professional season in one of your theatres, presenting during that time as many novelties as are necessary. Next Fall, for example, we shall bring back The Senator, whose welcome, I fancy, is not yet outworn, while I shall not forget my oft-repeated promise to present as respectfully as lies in my power King Henry IV. and The Merry Wives of Windsor.

ROSINA VOKES has purchased a new one-act play entitled Betty's Finish, by Clyde Fitch, the author of Beau Brummell, which Richard Mansfield is shortly to produce. Mr. Fitch is also writing new plays for Robert Mantell and Mrs. Berlan-Gibbs.

GOSSIP OF THE TOWN.

IT IS said that Sadie Martinot will be leading lady of T. Henry French's Comedy company at the New Madison Square Garden next season.

EDWARD N. MCDOWELL has been engaged to go in advance of the Casey's Troubles company.

JULIUS HOWE writes that Hubert Wilke is to star under his management next season in The Vagabond, a musical comedy romance, now being written by Clay M. Greene.

JENNIE KIMBALL has purchased for Corinne the rights to the burlesque of Carmen, the work of two English authors.

THE production of Clarissa, or a Wife's Secret, an adaptation by Rachel McAuley of Alexander Dumas' play, Francillon, is to take place at Palmer's Theatre on Thursday afternoon. The cast includes Eben Plympton, Fraser Coulter, W. H. Crompton, Revel Germain, T. F. McGrath, Howe Hansel, Percy Hall, Charwood Brandt, Rachel McAuley, Ida Waterman, Jenny Dunbar and May Dowling. Jerome F. Stevens is the stage manager.

THE Fat Men's Club company has just closed a most successful season at Chicago. Forty weeks have already been booked for next season at even better terms than those obtained last.

MANAGER WILLIAM L. LYKENS, of the Fay Templeton Comic Opera company, denies the report that his star will not come to America. He has signed a contract by which his organization will open at the Fourteenth Street Theatre on August 18 in a new burlesque entitled Heindrick Hudson, or the Discovery of Christopher Columbus, to be written by William Gill. The scenes are to be laid in New York in the early Dutch colonial time, when the future metropolis was called New Amsterdam, and in the Everglades of Florida and at Niagara Falls. Miss Templeton will have ample opportunity to display the pretty costumes she is to bring from Paris and to introduce a number of new and original songs.

MANAGER HAMMERSTEIN is reported to be so disgusted with the abuse of authority recently displayed by the police magnates in Harlem that he has thrown up the contract for the property he had secured in Forty-second Street and relinquished the idea of building a down-town theatre.

THE Primrose and West Minstrels' season which is about to close, has been one of the most successful in years. The different members of the organization are said to be in high spirits at their good prospects for a Summer's rest and enjoyment. Some will hie to the mountains and some to the seashore, while Manager Fox Samuels, Dan Waldron and John Daily will go to Europe.

SMILEY WALKER, who has represented Annie Pixley so ably for the past three years, has returned to the city. The company closed its season of thirty-five weeks at Watertown, N. Y., on Saturday night. Mr. Walker claims that the season has been remarkably successful, and that Miss Pixley's bank account will be increased almost $30,000 by it. She will have a new play next season by a well-known New York playwright and actor, and will open her season in Chicago about Sept. 15. She will sail in June for Europe for a two months' visit to London and Paris.

THERE are said to be 187 theatres represented at Charles Frohman's offices, No. 1127 Broadway, and the facilities there now are such that a route can be arranged in a day. There is no charge made to the managers of the combinations, and managers in England can have the same facilities at the London office, at present under Al. Hayman's charge, as here. Julius Cahn is in charge of the booking department in this city.

AMONG the people engaged by P. F. Baker for his Colorado trip which extends to San Francisco, Portland and Denver, are the following: Josie Sisson, Marie Morosini, Vivia Walters, Jessie June, Little Blanche, John Sheehan, Edward W. Burton, Wilbur Harlan, Harry L. Rawlins, Rudd Herron and George Miller. Thomas R. Perry will be manager, and Al. E. Davidson treasurer. The company will return to Kansas City in time to open there with Mr. Baker's new play, Bismarck, on August 31.

FOR the 200th performance of The Charity Ball which takes place at the Lyceum Theatre on the last night of the season, May 24, a commemorative programme will be issued.

ARTHUR DUNN has joined Ezra Kendall in A Pair of Kids for the rest of the season which will close at the Windsor Theatre, Chicago, June 1.

THE COUNTY FAIR will be put on for a run at the Columbia Theatre, Chicago, on Aug. 25 by Messrs. C. B. Jefferson and Klaw and Erlanger.

MRS. BERLAN-GIBBS has delayed her starring tour, as she has not yet been able to secure a suitable play. By the advice of her late manager, Daniel Frohman, she will continue to play leading roles next season until she secures the desired medium.

LONDON NEWS AND GOSSIP.

London, May 2, 1890.

Advertising sensations have ruled lively in this village within the past fourteen days. What with Lucci, the fasting man, and Stanley, the rescuer of Emin, and Sala, the libeled of Furnisa, and show Sunday in the studios, and half a hundred other triumphs of self-advertisement, we have had more than enough to gossip about, and the mere ordinary common or garden cackle of the coulisses which usually furnishes purveyors of theatrical small talk with the chief reason for their existence, has, under the circumstances, been deemed scarcely worth writing about. As, however, you will, before this letter comes to hand, have had quite as much as you want concerning Lucci, Stanley & Co., through the medium of the big dailies' cable, I will, as usual, confine my attention to such news items as have come under my notice and such new productions as it has been my fate to assist at.

* * *

The production of Pinero's new farce (as he calls it), The Cabinet Minister, at the Court, on the 23rd ult., drew together a gilt-edged crowd, to which a tone was given by your own good-looking and equally gifted Gawain, who filled a front seat in the stalls with much success. Expectation ran high and everybody was good-tempered and ready to be pleased, but, alas! the result was out of proportion to the means which had been taken to reach it.

* * *

The dialogue is brilliant, but the story is thin and the construction cumbrous. This is much to be regretted, for The Cabinet Minister contains among its nineteen *dramatis personæ* three or four splendidly drawn characters, all of which are admirably played. The best of these is a Society Hebrew moneylender, represented by little Weedon Grossmith with a finish and a realism worthy of high praise. His catch-phrase, "Excuse my humor!" ought (if the play were otherwise capable of running) soon to be part of the talk of the town.

* * *

Mrs. John Wood seemed terribly nervous and anxious, but nevertheless she played her part—the wife of a Secretary of State for the —— Department—with a humorous abandon that was immense, even for her. But she has a fearfully uphill task to gain any sympathy for the character, which is that of an extravagant dun-beset Sapphira-like lady of fashion, who, in order to compound with her creditors, is eventually driven to purloining her husband's State papers and selling them to the Society Hebrew, who wants "the straight tip" about a certain Government project.

* * *

Arthur Cecil gave a highly humorous sketch of the politically-and-domestically-puzzled Cabinet Minister, and Miss Rosina Filippi made her mark as an aristocratic milliner, who starts all the trouble (we are having a boom in milliners on the stage just now, you see), but those excellent actors, Brandon Thomas and Herbert Waring; not to mention several other good folk, were all but wasted. I have not noticed that any one (beside yours truly) has pointed out the startling similarity of the chief incident in the piece (namely, a woman's selling of a State secret) to the one in George Meredith's "Diana of the Crossways."

* * *

The new play season has set in with unusual severity. The average mind reels before the terrible array of pieces set down for trial upon the matinee "dog" within the merry month of May. On Monday Dr. T. Todhunter (who once wrote a Greek play called Helena in Troas), will present at the club, Bedford Park, an original pastoral play entitled A Sicilian Idyll. On Wednesday at the Haymarket will be tried Rachel, a tragic monologue now written up by Clotilda Graves for Laura Villiers, but originally published in *Hood's Comic Annual*. On the same afternoon the long and lovely Julia Neilson will play Mary Anderson's part in W. S. Gilbert's playlet Comedy and Tragedy, and Tree and company will revive The Ballad-Monger. On Thursday there will be tried at the Comedy a new drama called A Modern Marriage, written by Mr. Neville Doone, formerly a minor member of Wilson Barrett's Princess' company. On Friday, at Terry's, Amy Steinberg (Mrs. John "Tank" Douglass), will try at Terry's a farcical comedy entitled My Mother, a sequel presumably to her recent ditto, My Uncle. My Mother will be accompanied by another new play called Time's Revenge.

* * *

On the 13th inst., at the same house, will be presented a new farcical comedy by the industrious and ingenious Arthur Shirley (to whom all French print—especially of the theatrical kind is open). His newest venture is called As Large as Life.

* * *

On the 20th inst., Mrs. Hughes-Bell will produce at Princes' Hall, a new "duologue" written for Amy Roselle and husband Dacre. On the 21st, Robert Buchanan will put up for sampling at an Adelphi matinee his long-promised Greek-Poetic play The Bride of Love. In this the chief part will be played by Harnett Jay, and Aphrodite by Ada Cavendish (whose husband, Frank Marshall, died a few months ago). It is worthy of comment, perhaps, that this fine pathetic actress should make her re-entry on the stage—after a long absence in this character. For it was as Venus in Burnand's burlesque Ixion that the lovely Ada (and she was the lovliest little Ada one ever saw then) six-and-twenty years ago.

* * *

On the 22d another new farcical comedy entitled The New Wing, is to be sampled at the Strand, and on the 29th. at the Comedy, will be presented two new operettas, The Dear Departed and Heart and Head, both composed by your own compatriot, Mr. Van Lennep. And that, I think, is about enough matineemems to go on with—for the present.

* * *

Among evening productions looming in the very near future I may mention Mrs. Langtry's production of Esther Sandres at the St. James' next Saturday, together with The Tiger, a musical version by Burnand and Solomon of the old farce called The Bengal Tiger, and the long-long promised Theodora (according to Buchanan) at the Princess' on Monday, with America's very own-and-probably-much-missed Miss Grace Hawthorne in the name-part.

* * *

Steele Mackaye's anarchical play Paul Kauvar will be produced by William Terriss at Old Drury on the 12th and on the same evening Miss V. Melnotte (Mrs. Frank Wyatt) who recently produced a Baby will commence a season at the Royalty with George Manville Fenn and J. H. Darnle's play The Barrister, originally produced by Miss M. (Mrs. W.) at the Comedy. It is to be hoped that the new attacker of the Royalty will meet with a happier fate than has befallen managers thereof for the past fifteen or twenty years.

* * *

Thorgrim, Fred. H. Cowen's new and original romantic opera "specially written for the late Mr. Carl Rosa," was heard for the first time, ten nights ago, at Drury Lane. For that matter it might have been heard with almost equal facility at Covent Garden at the same time. Sooth to say, Thorgrim is a fine and large and loud opera. It contains not too much Wagnerism, but just Wagnerism enough, and more than enough of noise. It is, indeed, full of sound and fury, but the musical sharps tell me that these qualities have appropriate significance in this connection; for Thorgrim is a viking and puts in the balance of his time at fighting.

* * *

When Thorgrim and the rest of the *dram. pers.* are not fighting they are generally drinking deep draughts of nothing out of little horn cups. When Thorgrim is neither fighting nor drinking he is roaring his love song into the right ear of Olof, the daughter of the Sunbeam. Olof responds by screeching her affection into Thorgrim's left ear. Thorgrim is the free-born son of Jarl Eric of whom Helgi is the legitimate ditto. Olof is betrothed to Helgi and hence all the trouble.

* * *

Helgi, who is a sort of Scandinavian replica of Connacher in "The Fair Maid of Perth" would like to play sheol and break things, but he is afraid, whereby Thorgrim secures the gyurl and gets away with her in a pasteboard dragon-headed lugger what time the curtain finally falls.

* * *

The young American singer, Mlle. Zelie de Lussan, made a distinct success as Olof, but the part is not one to set off her capacity to the best advantage. Barton McGuckin as Thorgrim, Leslie Crotty as Helgi, and Madame Tremelli as Helgi's wicked mother, all did well. H. R. H. of Wales and the Duke and Duchess of Edinburg witnessed the first performance, and laughed continually when some of the supers backing out of the presence of the King of Norway got into trouble with their long trains and became considerably muddled in consequence. Some old and crushed choristers also awakened the royal mirth. There was nothing much to howl about in the *mise en scène*, but the management had used up some of its old Nadeshda and Nordisa stuff with fair success. The opera was well received.

* * *

Charles Wyndham has started a regular season of Wednesday matinees at the Criterion, and by way of getting a good send-off, contrived, on Shakespeare's birthday, to fill the house with friendly faces. Wyndham of late has been kicking away the ladder upon which he climbed to fame and fortune, and despising the rattle of such parts as he had in Brighton, etc., has been making advances towards tragedy. Buckstone believed that he was born to play Hamlet, Dwight had a notion that Julius Cæsar wasn't altogether out of his line, and Irving, you know, did actually appear as Romeo. It is the way with the mumers to be dissatisfied with fortune, to rail at fate, to growl at what is, and to long after what they think they ought to do.

Charles Wyndham was intended by nature and art, too, for such characters as Rover, in Wild Oats, or Bob Sackett, the young gentleman who declares, concerning every pretty woman he meets, "the more and more I see her, the more and more I love her," instead of which—as the judge remarked of the duck-stealer—he goes about playing David Garrick. His present essay, happily, seemed to have brought about repentance, and, as Citizen Sangfroid, in Charles Dance's little drama, Delicate Ground, and Walsingham Potts, in William Brough's farce, Trying It On, he got back to the old form, and made all present regret that he ever left it.

* * *

Next week is the last of The Dead Heart at the Lyceum. To-morrow afternoon, Irving will revive Louis XI., with the assistance of Terriss, F. H Macklin and Kate Phillips (Mrs. H. B. Conway). Olivia and other important revivals are underlined.

* * *

F. R. Benson and company brought their Shakespearian season at the Globe to a close last Saturday. On the previous Thursday, Benson made a mostly-favorable impression by his earnest and deeply intelligent impersonation of Othello, and Charles Cartwright did the same as Iago.

* * *

Last Tuesday Willie Edouin celebrated the three hundred and fiftieth performance of Our Flat at the Strand.

* * *

Mrs. Bernard-Beere is seriously ill in Monte Carlo. Fred Leslie, who has been very ill again, has gone there to recuperate.

* * *

There has this week been considerable chatter about an arbitration case between C. Haddon Chambers and Mrs. Langtry, wherein Bancroft the chosen umpire gave his decision in favor of Chambers together with a *Solatium* of (some say) £250 to him for the Lily's not producing his (C's) play after having contracted to do so.

* * *

Also much paragraphic fuss has been around concerning Jerome K. Jerome and his collaborator Bright's disclaimer and renunciator of all claims to the authorship of their play, What Will a Woman Do? (originally called Ruth) recently produced in your country by Wilson Barrett. J. K. J. and partner B. say they are driven to this course by reason of Barrett's wholesale alterations in the piece.

* * *

James Davis, formerly of the *Bat*, and lately of France, whereto he was exiled for having libeled the Earl of Durham, has taken upon himself the task of adapting the funny French farcical comedy, Décoré, which he will call The Blue Monkey.

* * *

Uncle Samuel French has put up the price of his fees for the collecting of rights, royalties, etc., from fifteen to twenty per cent.

* * *

Within the last few days there has been a rare rush to obtain possession ot the Lyric, the present lessee of which (H. J. Leslie) sailed for New York last Saturday. On Tuesday Horace Ledger signed for a twenty-one years' lease of this theatre. He will begin as manager at Michaelmas next with light opera.

GAWAIN.

FOREIGN FOOTLIGHT FLASHES.

Paul Kauvar was produced by William Terriss at the Drury Lane Theatre, London, on Monday evening, and is said to have scored a success.

* * *

Sarah Bernhardt is reported to be seriously ill.

* * *

A new play from the pen of Henry Arthur Jones is in active rehearsal at the Shaftesbury, London.

* * *

A representation of Mr. Potter of Texas was given last week in London, for copyright purposes in view of the coming production of the play in New York.

* * *

Adelina Patti's first London appearance since her recent American tour will occur tonight (Wednesday) at the Royal Albert Hall.

* * *

Zola's last novel, "La Bête Humaine," is being dramatized by William Busnach for the Paris stage. It has already been presented at a theatre in Naples, Italy, with comparative success.

* * *

The fashion of taking a certain profession and more or less caricaturing it on the stage as has been recently done here with The Senator, The Editor, etc, is spreading to England. A new play by James Mortimer entitled The Queen's Counsel is down for production at the Comedy Theatre, London; while another by J. H. Darnley to be seen shortly at Liverpool is entitled The Solicitor.

* * *

A London humorist says that A. W. Pinero's new farce The Cabinet Minister is without question a play of parts. The cast comprises nineteen characters.

* * *

Two special matinees announced in London for the month are The New Wing by H. Arthur Kennedy at the Strand on May 22, and D. H. Darcey's farce Wanted a Wife at Terry's Theatre.

* * *

The Grand Duchess is in rehearsal at the Théâtre des Variétés, Paris. The revival is looked forward to with interest in view of the fact that, for the first time, Jeanne Granier will attempt the rôle of the Duchess de Gerolstein.

* * *

Interesting statistics in the *French Economist* concerning the Paris theatres show that the aggregate receipts from 1849 to 1889 exceeded 30,000,000 francs. The increase has been steady each year. Thus in 1848 the receipts were 5,553,411 francs; in 1858, 12,737,498 francs; in 1868, 13,361,040 francs; in 1878, 30,657,499 francs, and in 1889, 32,138,998 francs. During the Franco-Prussian war they only amounted to 5,715,113 francs.

* * *

One of the funny things in Cerise and Co., the new London farce, is the introduction of a woman's hat exchange, an institution where society women may, upon paying a small subscription, change their hats and bonnets *ad infinitum* and thus paralyze their women friends with envy.

* * *

That much interviewed man, Henrik Ibsen, is said to have said during a recent severe examination that he was delighted with the enthusiasm his plays have been received with in America. Pray don't mention it.

* * *

M. L. Mayer with the whole of the Paris Gymnase company, will open at Her Majesty's Theatre, London, with Daudet's comedy, La Lutte pour la Vie. This will be followed by Paris Fin de Siecle, and later on by Sarah Bernhardt and her tragic repertoire.

* * *

The Haughty Widow is the title of a three-act comedy which Campbell Rae Brown hopes to produce next season at a London Theatre.

* * *

Octave Feuillet's friends are endeavoring to persuade him to dramatize his last novel "Honneur d'Artiste."

* * *

The London critics are unanimous in pronouncing Mrs. Musgrave's latest farce Cerise and Cie inferior to Our Flat.

* * *

Funds are being collected in Paris for the erection of a monument to the memory and glory of Victor Hugo. Over 200,000 francs will be required, half of which sum has been subscribed. The Place Victor Hugo will probably be the site selected.

* * *

The clever French playwrights, Blum and Toché, have just completed a three-act comedy for the Théâtre du Palais Royal. They call it Les Femmes des Autres.

* * *

Sardou's play Marquise, which has been running successfully at the Residenz Theatre, Berlin, has just been condemned by the Court Chaplain, Pastor Stœcker, as immoral.

* * *

Three Wives for One Husband was revived last week in Paris. This amusing farce has now been played over 900 times.

* * *

The jubilee of Herr Barnay, the well-known actor, was celebrated at the Berliner Theater, Berlin, on the 2d inst. Deputations from nearly all the theatres in Germany attended, and many handsome gifts were presented, among others being the Order of St. Stanislas conferred on Herr Barnay by the Czar of Russia.

* * *

Another new success in Paris is Ménages Parisiens, a three-act comedy by Albin Valabrèuge at the Théâtre des Nouveautés.

* * *

Herman Merivale's new play, The Master of Ravenswood, which is said to be partly in verse and partly in prose, was read to the London Lyceum Company last week by Henry Irving, and is now in rehearsal. The cast is unusually strong, and includes Henry Irving, William Terris, Walter Lacey, F. H. Macklin, Mr. Mackintosh, T. Wenman, Alfred Bishop, Gordon Craig, Ellen Terry, Miss Marriot, Miss Le Thière and Mrs. Pauncefort.e.

A CHANCE TO MAKE MONEY.

MR. EDITOR:

I bought one of Griffiths machines for plating with gold, silver or nickel, and it works to perfection. No sooner did people hear of it than I had more spoons, knives, forks and jewelry than I could plate in a month. The first week I cleared $31.30, the first month $167.85, and I think by July first I will have $1,000 cash, and give my farm considerable attention, too. My daughter made $17.40 in four days. Any person can get one of these machines by sending $3 to W. H. Griffith & Co., Zanesville, O., or can obtain circulars by addressing them. You can learn to use the machine in one hour. As this is my first lucky streak, I give my experience, hoping others may be benefited as much as I have been. Yours truly,

M. O. MORSHEAD.

A HEARTY RESPONSE.

SCORES OF MANAGERS JOIN THE PROCESSION—THE ANTHEM WILL SOON BE HEARD IN ALL AMERICAN THEATRES—MORE INTERESTING LETTERS ON THE SUBJECT FROM WELL-KNOWN MEN.

To our appeal last week scores of managers have enthusiastically responded, and the list of theatres in which the national anthem is played nightly has swelled to imposing proportions.

From all parts of the country, from the great cities and the small towns, come messages betokening good will and pledging practical coöperation in the movement to give American theatres a distinctively American custom. The idea is spreading fast and is meeting with active endorsement and support everywhere. No one can read the letters from managers and others and the extracts from the press—the voice of the people—that we publish this week without appreciating the enthusiasm and the momentum that the movement has elicited and acquired. It is infectious, and it must prevail.

There are many managers who have adopted the idea, but who have not yet sent in the names of their theatres to swell our list. To these we say: Write us without delay. Your example at this time will help the movement, if it is presented to the profession.

A number of traveling managers also have taken up the matter, and their patriotic action should be imitated by others.

It is not uncommon for the audience to linger and insist upon a repetition of the anthem.

At Jacobs' Brooklyn Theatre on Saturday night last the audience encored "The Star Spangled Banner," and it had to be repeated.

The movement for the playing of the national anthem has taken so strong a hold that it has produced a catch phrase to supersede one on a widely known Scotch ballad. In The Shatchen at the Star Theatre on Monday night one of the characters exclaims: "And the band played 'The Star Spangled Banner!'"

We have received from Congressman Roswell P. Flower the following communication, which rings with patriotism and states the best reason in the world why "The Star Spangled Banner" must be regarded as the American national anthem:

HOUSE OF REPRESENTATIVES, U. S.,
WASHINGTON, D. C., May 9, 1890.

Harrison Grey Fiske, Esq.:

MY DEAR SIR.—I have your letter of the 3d instant, announcing that the theatres of New York city would inaugurate on Monday night the rendition of our national anthem at the close of each performance.

This is a move in the right direction.

The American people have too long suffered their song to be unsung, and our young men actually begin to think that patriotism is politics. No greater mistake could be made.

We are now living in a period when our people think they have no time to consider patriotism, except on occasions like Decoration Day or the Fourth of July, and, even then, more time is given to amusement than to sober reflection.

Your idea is a grand one and I hope to see your effort a success, so that every night there will ring out over the length and breadth of this broad land of liberty that inspiring reminder of the duty we owe our country.

It has, from time, to time been suggested that we should have a new national anthem, and authors have in vain attempted a new "song for our banner," a no doubt laudable undertaking, but begotten of two false notions:

First, that our national anthem is becoming antiquated and that public interest in it is declining.

To this I would answer that the apparent apathy of our people to sentiments that foster love of country is not due to lack of patriotism, but to the engrossing cares of business, engendered by times of peace and prosperity. But patriotic sentiment should not be subordinated to trade and allowed to become dormant, and like a gun, be put away in a closet to rust, while it awaits an exigency to call it into use. Those lofty sentiments should be cultivated and be imbued into and become a living fire in every heart. Patriotism should form a part of the education of every young American, so that when his country needs his services he will be trained mentally as well as physically to become its defender.

Secondly, why we cannot have a new national anthem: from the very nature of things.

A national anthem must find its origin in a crisis in the affairs of men. It must come from inspiration and rise to the occasion. Like a cry that springs from the heart, it must be a spontaneous outburst of feeling. Vitalized by deep emotion, it partakes of that enduring quality that immortalises it. The patriotic strains of "The Star Spangled Banner" were conceived and written in a naval engagement, when the author's country was imperilled, and that song has lived in the hearts of our people ever since. The soul-stirring words of the "Marseillaise," the grand song of the first French Revolution, was likewise impromptu—struck off in a single night, words and music. It has survived a hundred years, and no piece of music ever written has incited men to deeds of heroism as its call "To Arms."

Premeditation, therefore, can give us nothing that will have an abiding influence upon the people; so that our "Star Spangled Banner" must still be our national anthem until our destiny shall demand another.

Play it and keep it before the people. Its music will come like a cheering reminiscence to the old, like a living inspiration to the young, for

"The man that hath no music in himself,
Is fit for treasons, stratagems and spoils."

I am, very truly yours,

ROSWELL P. FLOWER.

Senator Jacob A. Cantor writes us a strong letter on the subject of the anthem in the theatres, in which our views as to the appropriateness of this custom in honor of the flag and the sovereignty of the people are endorsed and emphasized. Here is Mr. Cantor's communication:

NEW YORK, May 10, 1890.

Harrison Grey Fiske, Esq.:

DEAR SIR.—I am in receipt of your communication respecting the establishment of the custon in our theatres of playing nightly "The Star Spangled Banner."

I most cordially approve of the suggestion and believe that it will go far to inculcate a more intense feeling of patriotism on the part of our people. I know of no reason why the custom of playing a national anthem should be confined only to an occasion when an exalted public official enters the theatre, inasmuch as the people are the sovereign power and there is no reason why it should not be equally played for them and for their benefit. I do not mean by this that the patriotic spirit needs anything to make it more ardent, but it serves the purpose of demonstrating to the world that a truly American piece of music finds expression at all our public entertainments.

You are doing a very excellent work in this respect, and that in unison with the effort now being made for a similar infusion of spirit into our public school system must serve in the end to make us essentially characteristic as an American nation.

Faithfully yours,
JACOB A. CANTOR.

Captain W. T. Sampson, the superintendent of the United States Naval Academy at Annapolis, has received our suggestion in a practical as well as a patriotic spirit. The youth in training for the service of our country at that institution have had frequent inspiration from the playing of the national anthem and it will continue. This is Captain Sampson's letter:

U. S. NAVAL ACADEMY,
ANNAPOLIS, Md., May 5, 1890.

Mr. Harrison Grey Fiske, Editor Dramatic Mirror:

DEAR SIR.—In reply to your letter of May 1, I have to say that it has long been the practice here to close the afternoon programme of music by the Academy band by playing "The Star Spangled Banner." I think your proposition an admirable one, and it will be followed here.

Yours truly,
W. T. SAMPSON,
Captain, U S A, Supt.

The following letters show the enthusiastic response to our suggestion:

CHARLESTON, S. C. May 9, 1890.

To the Editor of the Dramatic Mirror:

SIR.—The two theatres in Charleston, S. C. have promptly complied with THE MIRROR'S suggestion. At the conclusion of every performance the national anthem is played by the band.

E. P. GUERRARD, Correspondent.

SEDALIA, Mo., May 10, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Simultaneously with the concerted practice of the New York theatres, the audience "were played out" after the conclusion with our grand "Star Spangled Banner." MAX JACOBS, Correspondent.

WILKESBARRE, Pa., May 8, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Your idea of playing our national anthem at the conclusion of every performance is highly commendable, and permit me to state that it will be rendered on the opening night of Music Hall, season 1890-91, at Allentown, Pa., and continue ever afterward. Yours very truly, JOS. H. HART, Manager.

NORTH ADAMS, Mass., May 8, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I heartily approve of your suggestions in relation to the playing of "The Star Spangled Banner" at the close of each performance.

And further, on the Monday evening of each week, at the close of the performance, I will have produced a tableau of Washington and Liberty, and the anthem sung, and on each successive evening the orchestra will play the air. Respectfully,
J. M. BURNS,
Manager Tony Williams' Theatre Co.

TYRONE, Pa., May 10, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Manager Fisk Conrad, of Conrad's Opera House, highly approves of the patriotic efforts of THE MIRROR and will have his orchestra play "The Star Spangled Banner" at the close of every performance. FARRAN ZERBE, Correspondent.

KANSAS CITY, Mo., May 10, 1890.

To the Editor of the Dramatic Mirror:

SIR.—The custom suggested by THE MIRROR of playing "The Star Spangled Banner" at the close of each performance has met with favor among the managers in Kansas City, and was inaugurated on the same night that it was done in New York. It is expected to continue the custom as long as it proves popular.

HUGH A. JONES, Correspondent.

MANSFIELD, O., May 9, 1890.

To the Editor of the Dramatic Mirror:

SIR.—As suggested by THE MIRROR "The Star Spangled Banner" was played at the close of the performance on the 7th inst., and will be the regular custom hereafter.

E. R. ENDLEY, Correspondent.

HORNELLSVILLE, N. Y., May 10, 1890.

To the Editor of the Dramatic Mirror:

SIR.—In an interview with Manager Charles A. Bird of the Shattuck Opera House, he expressed himself as heartily in favor of having "The Star Spangled Banner" as a *finale* to all entertainments, and adds this house to the list already pledged.

MRS. BYE DE R. CLEMONS, Correspondent.

WILMINGTON, Del., May 10, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Wilmington is alongside of the rest of the country in patriotism. Ever since the matter has been agitated by THE MIRROR the orchestra at Proctor's Grand Opera House has played "The Star Spangled Banner" after each performance, and will continue to do so from now on. The plan is a "go" here—every one speaks most highly of it.

W. L. BUTLER, Correspondent.

FROSTBURG, Md., May 7, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Your suggestion in reference to "The Star Spangled Banner" is grandly patriotic. We played it on Monday night, and will continue to do so.
Yours truly, GEORGE H. ADAMS,
Acting Manager He, She, Him and Her company.

OLIVER OPERA HOUSE,
SOUTH BEND, Ind., May 9, 1890.

To the Editor of the Dramatic Mirror:

SIR.—It is with pride we join your patriotic "Star Spangled Banner" procession.
Very truly yours,
P. C. WIPPOLD, Business Manager.

HARMELING OPERA HOUSE,
BRISTOL, Tenn., May 9, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Please add the managers of the Harmeling Opera House to your list of those who want to assist in a patriotic movement. Yours truly,
OLIVER TAYLOR, Assistant Manager.

NEW GRAND OPERA HOUSE,
ASBURY PARK, N. J., May 10, 1890.

To the Editor of the Dramatic Mirror:

SIR.—"The Star Spangled Banner" waves over our Opera House, and in indorsement of your patriotic suggestion we have instructed our orchestra to play the national anthem at the close of each performance. Very respectfully,
MORRISON AND MORTON, Managers.

PORT WAYNE, Ind., May 9, 1890.

To the Editor of the Dramatic Mirror:

SIR.—The Masonic Temple heartily joins in THE MIRROR'S request, and at the conclusion of all performances the orchestra plays "The Star Spangled Banner." It should have been adopted long ago.
Yours truly,
J. H. SIMONSON, Manager.

MILWAUKEE, Wis., May 8, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I desire to thank you for your happy thought in suggesting that the national anthem be played at the close of every performance in the different theatres, and have given instructions at my four houses to see that this be put into effect immediately.
Yours very truly, JACOB LITT.

ACADEMY OF MUSIC,
NEWBURG, N. Y., May 5, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I think your idea of having the audience ushered out to the tune of "The Star Spangled Banner" a good one. The orchestra will inaugurate the custom at my house at the next performance.
Very truly yours, FRED M. TAYLOR, Manager.

CRAWFORDSVILLE, Ind., May 6, 1890.

To the Editor of the Dramatic Mirror:

SIR.—At the close of play on Saturday evening, May 3, I gave the national anthem, and will always play it hereafter, and hope all orchestras in the United States will do the same. "Long may it wave."
Yours respectfully, HARRY RAMSBROOK,
Leader Music Hall Orchestra.

DAYTON, O., May 9, 1890.

To the Editor of the Dramatic Mirror:

The orchestras at both the Grand and the Park, of Dayton, O., were instructed by Manager Larry H. Reist to play "The Star Spangled Banner" at the close of the performances commencing May 5. THE DRAMATIC MIRROR was highly complimented by the local press and public for its patriotic suggestion. Manager Arthur B. Chase of the Booth-Modjeska co., informed me that the idea was a grand one, and would meet with favor throughout the country. HARRY E FEICHT, Correspondent.

CRAWFORDSVILLE, Ind., May 7, 1890.

To the Editor of the Dramatic Mirror:

SIR.—The orchestra played "The Star Spangled Banner" at Music Hall on the departure of the audience, and it was well received. General Lew Wallace, who was in the audience, expressed himself as "highly pleased" with such patriotism, and was glad to learn that it would be a permanent feature
TOM B. NICHOLSON, Correspondent.

SARATOGA SPRINGS, N. Y., May 8, 1890.

To the Editor of The Dramatic Mirror:

SIR.—The local managers of both our places of amusement, heartily agreeing with THE MIRROR in its patriotic invitation, have ordered their orchestras hereafter to play the national anthem as the finale to every performance. The custom began here at the close of the presentation of Around the World in Eighty Days, on the 6th inst.
MRS. B. H. SEARING, Correspondent.

NEWPORT, R. I., May 9, 1890.

To the Editor of the Dramatic Mirror:

SIR.—J. B. Polk persuaded the management of the Newport Opera House to inaugurate THE MIRROR'S idea, the playing of "The Star Spangled Banner," and it produced a decidedly good effect.
A. B. COMMERFORD, Correspondent.

READING, Pa., May 10, 1890.

To the Editor of the Dramatic Mirror:

SIR.—"The Star Spangled Banner" was played after each performance at the Academy of Music this week, and was received with cheers.
GEORGE F. HAGEMAN, Correspondent.

RAND'S OPERA HOUSE,
TROY, N. Y., May 9, 1890.

To the Editor of the Dramatic Mirror:

PATRIOTIC SIR.—On the week commencing May 5, the orchestra in my Opera House commenced playing at the conclusion of every performance "The Star Spangled Banner," and I have never heard anything that gave such general satisfaction.

I have no doubt but it will, before long, be played in every place of public amusement throughout this land of the free and home of the brave, and to you belongs the credit of having started this universal wave of patriotism. Yours very truly,
G. RAND, Manager.

NEW ALBANY, Ind., May 10, 1890.

To the Editor of The Dramatic Mirror:

SIR.—Prof. John I. Day's orchestra played "The Star Spangled Banner" amid great applause at the New Albany Opera House. Mr. French, of the Katie Putnam co., is doing all in his power to introduce "The Star Spangled Banner" as finale to performances. W. J. GROVE, Correspondent.

ROCHESTER, N. Y., May 9, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Theatregoers in Rochester are highly pleased with "The Star Spangled Banner," as played by our orchestras and suggested by THE MIRROR. The Lyceum was the first to fall into line.
J. M. CARRUTHERS, Correspondent.

BURLINGTON, Vt., May 10, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Manager Walker, of the Howard Opera House, has "The Star Spangled Banner" introduced at the close of entertainments.
GEO. DANA SMITH, Correspondent.

CLEVELAND, O., May 10, 1890.

To the Editor of the Dramatic Mirror:

SIR.—"The Star Spangled Banner" was played at H. R. Jacobs' Theatre, Cleveland, after the performances every night last week simultaneously with its introduction in New York.
LEON L. COLLYER, Correspondent.

ELMIRA, N. Y., May 8, 1890.

To the Editor of the Dramatic Mirror:

SIR.—"The Star Spangled Banner" was enthusiastically received at the close of our performance last Monday night. Shall endeavor to have managers continue it wherever we perform. Yours sincerely,
T. C. HOWARD,
Manager of Edward P. Sullivan.

OPERA HOUSE,
TROY, O., May 10, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Your idea is a patriotic one, and "The Star Spangled Banner" will hereafter be heard at the close of every performance at the Troy Opera House. THE MIRROR is on top!
Yours truly,
G. A. BRANNAN, Manager.

[Telegram.]

NASHVILLE, Tenn., May 12.

To the Editor of the Dramatic Mirror:

SIR.—The management of the Vendome agree to fall in line with "The Star Spangled Banner" movement. J. G. CANTRELL, Correspondent

[Telegram.]

DETROIT, Mich., May 6, 1890.

To the Editor of the Dramatic Mirror:

Our orchestras of the Whitney Grand Opera House here, and of the Redmond Grand Opera House, Grand Rapids, commenced to play the national anthem last night.
BRADY AND GARWOOD, Managers.

[Telegram.]

CINCINNATI, O., May 7, 1890.

To the Editor of the Dramatic Mirror:

When we had "The Star Spangled Banner" played here on Monday night, the people stood up and cheered.
W. W. FURST,
Manager Henry E. Dixey Company.

[Telegram.]

SAN FRANCISCO, Cal., May 7, 1890.

To the Editor of the Dramatic Mirror:

Your suggestion is excellent. Our Bush Street Theatre orchestra played the national anthem today and will continue to do so.
I. J. GOTTLOB, Manager.

[Telegram.]

PORTLAND, Ore., May 6, 1890.

To the Editor of the Dramatic Mirror:

Add the orchestra of the Marquam Grand Opera House to "The Star Spangled Banner" cause. There is popular approval of the movement from audience nightly.
S. H. FRIEDLANDER, Business Manager.

The press is enthusiastically endorsing the new departure, as the subjoined comment will attest:

Baltimore American.

The playing of "The Star Spangled Banner" in the New York theatres is reported a hit, some audiences showing much enthusiasm as the well-known and patriotic strains fell on their ears. In answer to letters of inquiry on the subject, THE NEW YORK MIRROR, the originator of the idea, has received letters endorsing the scheme from President Harrison's private secretary, E. W. Halford, Vice President Morton, who thinks it will tend to stimulate and increase love of country and admiration for the national flag; Postmaster-General Wanamaker, Hugh J. Grant, Mayor of New York; Admiral Porter, who says that nothing in literature is dearer to the American heart than Key's national song; the Admiral also suggests having the American flag festooned above the curtain of every theatre. General J. M. Schofield approves of the idea, but thinks that other national anthems should be used also, to prevent monotony. Generals Rosecrans, Horace Porter and Sickles heartily endorse the proposed custom. Warner Miller thinks that its combination with the placing of flags in public schools will do much towards the cultivation of patriotism, and the Hon. Thomas C. Platt hails it as a possible agent in restoring to reason the growing army of Anglomaniacs; and last, but not least, the press seems to give it approval.

Detroit Journal.

THE NEW YORK DRAMATIC MIRROR has begun a laudable crusade to have all the New York theatre orchestras play "The Star Spangled Banner" at the close of every performance. Most of the managers have agreed to do as THE MIRROR asks.

Boston Post.

On Monday evening the leading theatres in New York will try the experiment of having the orchestra play "The Star Spangled Banner" at the close of the performance. This idea has been promoted by Mr. Harrison Grey Fiske, of THE DRAMATIC MIRROR, and seems likely to prove popular. It may spread throughout the country. Should it reach Boston it would be well to play it rapidly, for our audiences usually begin to leave before the curtain is down. Suburban trains wait for no man, and only first-comers are sure of getting seats.

Muskegon, Mich., Daily Chronicle.

Beginning last Monday night in a great many theatres of this country was inaugurated the custom of having the orchestra play "The Star Spangled Banner" as the audience leaves the theatre. This was done at the suggestion of THE NEW YORK DRAMATIC MIRROR. Last night at the Muskegon Opera House, when the play was finished, the orchestra complied with the suggestion and strains of "The Star Spangled Banner," sounded pleasantly on the ear. It is the intention to have this custom continued hereafter.

Mansfield, O., Evening News.

THE NEW YORK DRAMATIC MIRROR has made a suggestion that is a good one. It is that at every theatre the national anthem, "The Star Spangled Banner," be played by the orchestra at the conclusion of the performance. In conformity with the suggestion the orchestras at eighteen New York theatres will play that soul-stirring melody tonight and will continue to play it at the close of every performance. The movement begun in New York will be followed in other cities. Why not here, also Manager Boyle?

Dayton, O., Times.

A novel idea was introduced by all the Eastern theatres last night, by the playing of "The Star Spangled Banner" at the close of the performance. The originator of this happy idea was Harrison Grey Fiske, the editor of THE NEW YORK DRAMATIC MIRROR. Manager Best is not behind the time in such matters, and had his orchestras at both his houses play this popular air at the close of the performances last night.

Albany Evening Journal.

THE DRAMATIC MIRROR'S wise suggestion has been universally adopted by all prominent managers.

Buffalo Courier.

THE MIRROR is receiving letters from distinguished men all over the country approving of its effort to have theatrical performances conclude with the playing of the—or a—national anthem.

Milford, Mass., Daily News.

There was a very large audience present at Music Hall last night, to witness Little Lord Fauntleroy. At the close the orchestra played "The Star Spangled Banner," which was received with applause.

Chicago Inter-Ocean.

THE DRAMATIC MIRROR, which seems to have as much enterprise as good judgment in its direction, has earned the praise of the patriotic by securing the agreement of New York managers to observe a pleasing custom. The orchestral leaders at the important theatres have been instructed to have "The Star Spangled Banner" played at the conclusion of every performance, beginning to-morrow evening. The idea is an excellent one, the sentiment worthy of all acceptance. Let the managers of Chicago follow the example of their New York brethren. It is a goodly and easy thing to do.

Washington Herald.

Nearly every theatre manager in New York has joined the movement. It is a good idea, and our local managers should follow it.

New York Sun.

The project of closing theatre performances by playing the audience out of the houses with "The Star Spangled Banner," after the fashion of the English theatres, has proved a hit with theatregoers. The Casino has made the greatest success with the new departure. The audiences linger and cheer and applaud the moment the orchestra strikes up the popular anthem.

The following list shows that the movement is meeting with hearty commendation from the managers throughout the country:

STANDARD THEATRE, PHILADELPHIA,
Fred'k W. Bert, Manager.
PARK THEATRE, BROOKLYN,
William E. Sinn, Manager.
NATIONAL THEATRE, PHILADELPHIA,
T. F. Kelly, Manager.
OPERA HOUSE, PORT JERVIS, N. Y.,
George Lea, Manager.
OPERA HOUSE, ALBANY, N. Y.,
H. R. Jacobs, Manager.
OPERA HOUSE, UTICA, N. Y.,
H. R. Jacobs, Manager.
NEW MUSIC HALL, NEWARK, O.,
Cliff H. Rosebrough, Manager.
LYCEUM THEATRE, ROCHESTER, N. Y.,
A. E. Wolff, Manager.
CRONHEIM'S THEATRE, HOBOKEN, N. J.,
Siegfried Cronheim, Manager.
MUSIC HALL, WILKESBARRE, PA.,
W. H. Burgunder, Manager.
WALNUT STREET THEATRE, PHILADELPHIA,
I. Fleischman, Manager.
NEW PARK THEATRE, PHILADELPHIA,
I. Fleischman, Manager.
OPERA HOUSE, NEWARK N. J.,
H. R. Jacobs, Manager.
CHERRY STREET OPERA HOUSE, GREEN BAY, WIS.,
J. P. Schumacher, Manager.
TEMPLE OPERA HOUSE, DULUTH, MINN.,
George B. Haycock, Manager.
ACADEMY OF MUSIC, CUMBERLAND, MD.,
——, Manager.
OPERA HOUSE, PATERSON, N. J.,
H. R. Jacobs, Manager.
LYCEUM THEATRE, PHILADELPHIA, PA.,
H. R. Jacobs, Manager.
ACADEMY OF MUSIC, READING, PA.,
H. R. Jacobs, Manager.
WORLD'S MUSEUM, FORT WAYNE, IND.,
James Geary, Manager.
MUSIC HALL, PITTSTON, PA.,
W. D. Evans, Manager.
HUNTLEY-HARRISON COMPANY.

STANDARD THEATRE, CHICAGO, ILL., Jacob Litt, Manager.
BIJOU OPERA HOUSE, MILWAUKEE, WIS., Jacob Litt, Manager
NEW GRAND OPERA HOUSE, ST. PAUL, MINN., Jacob Litt, Manager.
BIJOU OPERA HOUSE, MINNEAPOLIS, MINN., Jacob Litt, Manager.
WHITNEY GRAND OPERA HOUSE, DETROIT, MICH., C. J. Whitney, Manager.
REDMOND'S GRAND OPERA HOUSE, GRAND RAPIDS, MICH., E. P. Thayer, Manager.
ACADEMY OF MUSIC, NEWBURG, N. Y., Fred M. Taylor, Manager.
RAND'S OPERA HOUSE, TROY, N. Y., G. Rand, Manager.
OLIVER OPERA HOUSE, SOUTH BEND, IND., J. and J. D. Oliver, Managers.
MASONIC TEMPLE, FORT WAYNE, IND., James H. Simonson, Manager.
HARMELING OPERA HOUSE, BRISTOL, TENN., Harmeling and Taylor, Managers.
NEW GRAND OPERA HOUSE, ASBURY PARK, N. J., Morrison and Morton, Managers.
GRAND OPERA HOUSE, SALT LAKE CITY, UTAH, W. J. Burgess, Manager.
MUSIC HALL, CRAWFORDSVILLE, IND., Leslie Davis, Manager.
HYPERION THEATRE, NEW HAVEN, CONN., G. B. Bunnell, Manager.
GRAND OPERA HOUSE, NEW HAVEN, CONN., G. B. Bunnell, Manager.
ARCADE OPERA HOUSE, KANKAKEE, ILL., Harry J. Sternberg, Manager.
BURTIS OPERA HOUSE, AUBURN, N. Y., E. J. Matson, Manager.
MUSIC HALL, MILFORD, MASS., H. E. Morgan, Manager.
GRAND OPERA HOUSE, DAYTON, OHIO, Larry H. Reist, Manager.
PARK THEATRE, DAYTON, OHIO, Larry H. Reist.
OPERA HOUSE, MANSFIELD, OHIO, M. L. Miller, Manager.
BUSH STREET THEATRE, SAN FRANCISCO, J. J. Gottlob, Manager.
MARQUAM GRAND OPERA HOUSE, PORTLAND, ORE., S. H. Friedlander, Bus. Manager.
MUSIC HALL, ALLENTOWN, PA., Joe H. Hart, Manager.
OPERA HOUSE, SEDALIA, MO., H. W. Wood, Manager.
GRAND OPERA HOUSE, DECATUR, ILL., Frank W. Haines, Manager.
McVICKER'S THEATRE, CHICAGO, ILL., J. H. McVicker, Manager.
GILLIS OPERA HOUSE, KANSAS CITY, MO. M. H. Hudson, Manager.
COATES OPERA HOUSE, KANSAS CITY, MO. M. H. Hudson, Manager.
NINTH STREET THEATRE, KANSAS CITY, MO. Judah and Thomas, Managers.
MIDLAND THEATRE, KANSAS CITY, MO.
WARDER GRAND OPERA HOUSE, KANSAS CITY, MO. Craig and Hamilton, Managers
NINTH STREET MUSEUM, PHILADELPHIA, PA. C. A. Bradenburgh, Manager.
ARCH STREET MUSEUM, PHILADELPHIA, PA., C. A. Bradenburgh, Manager.
BIJOU THEATRE, CLINTON, IA., Robert R. Baldwin, Manager.
OPERA HOUSE, MUSKEGON, MICH., Fred. L. Reynolds, Manager.
GRAND OPERA HOUSE, EVANSVILLE, IND. M. J. Bray, Manager.
GRAND OPERA HOUSE, CHARLESTON, S.C., J. P. O'Neill, Manager.
ACADEMY OF MUSIC, CHARLESTON, S. C., W. T. Keogh, Manager.
SHATTUCK OPERA HOUSE, HORNELLSVILLE, N. Y., Charles A. Birch, Manager.
HOWARD OPERA HOUSE, BURLINGTON, VT., W. K. Walker, Manager.
CONRAD'S OPERA HOUSE, TYRONE, PA., Fisk Conrad, Manager.
OPERA HOUSE, MADISON, WIS., Edward M. Fuller, Manager.
LYCEUM THEATRE, ROCHESTER, N. Y., John R. Pierce, Manager.
GRAND OPERA HOUSE, ROCHESTER, N. Y. F. J. McCaull, Manager.
OPERA HOUSE, NEW ALBANY, IND., John Harbeson, Manager.
TOWN HALL, SARATOGA, N. Y., Hill and Connors, Managers.
PUTNAM MUSIC HALL, SARATOGA, N. Y. Abel Putnam, Jr., Manager.
OPERA HOUSE, NEWPORT, R. I. H. Bull, Manager.
OPERA HOUSE, TROY, OHIO. G. A. Brannan, Manager.
GARLAND OPERA HOUSE, WACO, TEXAS. J. P. Garland, Manager.
JACOBS' HOBOKEN THEATRE, Hoboken, N. J., H. R. Jacobs, Manager.
OPERA HOUSE, SYRACUSE, N. Y., H. R. Jacobs, Manager.
GRAND OPERA HOUSE, PEORIA, ILL. Lem. H. Wiley, Manager.
CITY OPERA HOUSE, WATERTOWN, N. Y. E. M. Gates, Manager.
WAGNER OPERA HOUSE, MOLINE, ILL. R. G. Clendenin, Manager.
OPERA HOUSE, AMESBURY, MASS., A. C. Arthur, Manager.
CORINNE LYCEUM, BUFFALO, H. R. Jacobs, Manager.
ACADEMY, ROCHESTER, N. Y., H. R. Jacobs, Manager.
COURT STREET THEATRE, BUFFALO, N. Y., H. R. Jacobs, Manager.
THEATRE, CLEVELAND, O., H. R. Jacobs, Manager.
ACADEMY, CHICAGO, ILL., H. R. Jacobs, Manager.
CLARK STREET THEATRE, CHICAGO, ILL. H. R. Jacobs, Manager.
ACADEMY OF MUSIC, JERSEY CITY, Mrs. William Henderson, Manager.
ACADEMY OF MUSIC, PITTSFIELD, MASS., Shea and Varney, Managers.
GRISWOLD OPERA HOUSE, TROY, N. Y., H. R. Jacobs, Manager.
PEOPLES' THEATRE, TOLEDO, O., Brady and Garwood, Managers.
OPERA HOUSE, FRANKLIN, PA., J. P. Keene, Manager.
WORCESTER THEATRE, WORCESTER, MASS. J. F. Rock, Manager
DAVIS OPERA HOUSE, FINDLAY, O., Rush King, Manager.
PALMER'S THEATRE, A. M. Palmer, Manager.
UNION SQUARE THEATRE, J. M. Hill, Manager.
LYCEUM THEATRE, Daniel Frohman, Manager.
FIFTH AVENUE THEATRE, Henry C. Miner, Manager.
GRAND OPERA HOUSE, T. Henry French, Manager.
STAR THEATRE, Charles Burnham, Manager.
NIBLO'S GARDEN, E. G. Gilmore, Manager.
DALY'S THEATRE, Cecil Clay (for Miss Vokes).
CASINO, Rudolph Aronson, Manager.
MADISON SQUARE THEATRE, A. M. Palmer, Manager.
TONY PASTOR'S THEATRE, Tony Pastor, Manager.
PEOPLE'S THEATRE, Henry C. Miner, Manager.
WINDSOR THEATRE, P. B Murtha, Manager.

STANDARD THEATRE, J. M. Hill, Manager.
ACADEMY OF MUSIC, Gilmore and Tompkins, Managers.
THIRD AVENUE THEATRE, H. R. Jacobs, Manager.
PROCTOR'S TWENTY-THIRD ST. THEATRE, Proctor and Turner, Managers.
FOURTEENTH STREET THEATRE, J. W. Rosenquest, Manager.
HAMMERSTEIN'S OPERA HOUSE, Oscar Hammerstein, Manager.
PROCTOR'S THEATRE, BROOKLYN, F. F. Proctor, Manager.
BROOKLYN THEATRE, BROOKLYN, N. Y., H. R. Jacobs, Manager.
LEE AVENUE ACADEMY, BROOKLYN, Berger and Price, Managers.
THE AMPHION, BROOKLYN, Knowles and Morris, Managers.
GRAND OPERA HOUSE, BROOKLYN, Knowles and Morris, Managers.
LYCEUM THEATRE, BROOKLYN, E. D., H. R. Jacobs, Manager.
MORA COMPANY, Fred. Williams, Manager
KATE PURSSELL, Sherry Corbyn, Manager.
PETE BAKER. Thomas R. Perry, Manager.
IDA VAN CORTLAND COMPANY, Tavernier Brothers, Managers.
CHARLES F. HIGGINS' CONCERT COMPANY.
MARIE HUBERT FROHMAN.
PRIMROSE AND WEST'S MINSTRELS.
THE LIMITED MAIL COMPANY, W. J. Chappelle, Representative.
GRIMES' CELLAR DOOR COMPANY, W. J. Chappelle, Representative.
KATIE PUTNAM COMPANY.
LODER'S HILARITY COMPANY.
DIXEY'S SEVEN AGES COMPANY, W. W. Furst, Manager.
TONY WILLIAMS' THEATRE COMPANY. J. M. Burns, Manager.
HE, SHE, HIM AND HER COMPANY, George H. Adams, Acting Manager.
EDWARD P. SULLIVAN COMPANY, F. C. Howard, Manager.
CHARLES F. HIGGINS' CONCERT COMPANY.
REID-WESTBROOK COMPANY, Hal Reid, Proprietor.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Adams, Justin	Fisher, Wm.	Maltay, W. M.
Ambos, Vic. H.	Fitzgerald, W. H.	Mayhew-Morton Co.
Anderson, A. B.	Granger, Willis	Mills, Harry
Alexander, Sarah	Goodwin, F. L.	McCormick, J. B.
Arthur, R.	Gleason, W. L.	Monroe, Robt.
Adams, E. B.	Green, Clay M.	Marshall, Matti
Aublin, Wilfred	Garrick, Thos. R.	Mills, R. E. I.
Adell, Helene	Gibbs, Robert P.	Mackie, Jas. B.
Bock, Frederic	Gibson, Hugh	Newell, Willard.
Burt, Laura	Gardiner, C. R.	Norton, John W.
Buchanan, A. F.	Griffin, Lucia B.	Nash, Geo. F.
Belmont, May	Greenwood, Marie	Nahm, Simon
Bach, N.	Gardner, Ed	Orme, Ida
Bryton, Fred	Gowongo Mohawk	Ovide Concert Co., Mgr.
Blair, Florence	Greer, Julian	
Barney, Ariel	Gratton, Stephen	Polk, J. B.
Beers, Newton	Goldthwaite, Dora	Pixley, Annie
Bellanna, S. C.	Haworth, Wm.	Paddleford, Mrs.
Boniface, jr., Geo. C.	Hastings, Florence	Porteous, Miss M.
Booker, Geo. A.	Husted, H. E.	Persel, W.
Brown, A. P.	Holmes, Chas. N.	Pearse, W. H.
Brockway, W. H.	Hine, Harry	Palmer, Nannie
Bennett, A. H.	Hanley, M. W.	Prescott, Marie
Burton, Chas. A.	Hills O'Kane	Paulding, Fred.
Bland, L. S.	Henning, Frank	Pulsifer, Chauncey
Bindley, Florence	Haynes, Mrs. N.	Proctor, Lizzie
Blythe, Helen	Harlan, Byron G.	Pendleton, J. Fred.
Bushea, H. A.	Hartley, Marie	Quinn, J. P.
Beaumont, Lottie	Henricks, Gustave	Reilly and Woods.
Bridges, Minnie	Hudson, J. W.	Rogers, Katherine
Backus, P. Fred	Hudson, R. C.	Rehan, Arthur
Booth, Edwin	Hess, C. D.	Rice, Myron B.
Colville, Jas.,	Hurst, L.	Rhea, Mlle.
Carlysle, Hal. N.	Hall, Pauline	Ratcliffe, Jas. B.
Canby, A. H.	Hanlon, Tom	Ramsden, Lillie
Cottrell, Harry	Janauschek, Mme.	Russell, Edith
Campbell, Isabe	Jose, Sig. J.	Rolleston, F.
Carleton, W. F.	Johnson, Geo. A. D.	Ratcliffe, E. J.
Cottrelly, Mme.	James, Louis	Rankin, McKee
Cross, S. J.	Jarvis, Pierce L.	Rising, W. S.
Cooke, Jas. V	June, George W.	Rand, Rose
Chandler, Carrie	Julian, Fred	Remington, Miss Earl
Cherie, Adelaide	Jerman, J. G.	
Clymer, Belle	Keenan, Frank J.	Rielly, Jas
Clymer, Prof.	Keefe, Jos. P.	Rufferth, O.
Craig, J. D.	Kendall, Ezra	Ripley, W. B.
Crabtree, Lotta	Kent, Charles	Sampson, W. C.
Cox, Sam P.	Keene, Thos. W.	Stephens, Walter
Cline, C. P.	Kastendike, Jno.	Stiller, Johanna
Cope, J. H.	Knight, Mrs. S.	Shea, Thos. E.
Connor, W. F.	Knight, Harry	Sinclair, J. H.
Curtisse, Blanche	Kennedy, H. C.	Sprague, D. J.
Clayton, Estelle	Lamar, Lee	Stone, E. G.
Cameron, Josephine	Lorraine, Fred	Sellery, W. J.
De Land, Mrs. A.	Loftus, Marie A.	Sutherland, Annie
Darling, E. J.	Learock, Geo.	Scott, Rufus
Denton, Frank	Lotta	Smith, Carl
Dare, T. S.	Lyford, Nettie	Sefton, Kate
Drew, Sidney	Lackaye, Wilton	Torriani, Carlo
Daniels, Frank	Lawrence, T. J.	Thompson, Charl'te
Daly, W. C.	Morris, Andy	Turner, Carrie
Dupree, Minnie	Madden, Sallie	Testa, Henry
Daniels, Will	Meredith, Harry	Templeton, Jno.
Dunne, John W.	Murray, Miss M. P.	Thropp, Mrs. Lei
Dingess, Helen	Malone, John	Tidby, Chas. J.
Dudley, Sam H.	Mann, Harry	Vinson, Marion
Downing, Robert	McCormack, Mrs.	Vroom, Edward
Dunn, Mrs. E. W.	London	Voss, W. L.
Dean, Sadie	Mansfield, Alice	Verner, C. E.
Edgar, George	Magnus, Julian	Varney, Jr., E. W.
Eyre, Sophie	Mather, Margaret	White, Thos. E.
Eddy, Jennie	Mills, F. M.	West, W. H
Elliott, W. E.	Moriarity, Marcus	White, Porter J.
Forman & Morton	Michell, Mrs. A.	West, Clarence
Forsythe, Kate	Miller, Horace	Walker, Walter J.
Fawcett, Geo.	Morris, Ramsey	Williams, A. G.
Fort, Samuel W.	Mgr. Charlotte Thompson	Watson, P. W.
Fallon, Anita	Mills, Frank R.	Weston, Frank
Faust, Jr., Co., Mgr.	McGrath, Thos.	Wainwright, Marie
Flood, John	Mackey, James B.	Wardle, Helen
Ford, Luke R.	Merritt, Frank J.	Dauvray
Forrest, A.	McNamara, J. J.	Wills, Norma
Friend, Wm.	McWade, Robt.	Whitecar, Wm.
Frene, Chas.		Woodall, W. B.

The Actors' Fund of America.

NINTH ANNUAL MEETING.

The Annual Meeting of the Actors' Fund of America Association will be held at the Madison Square Theatre on Tuesday, June 3rd, 1890, at eleven o'clock A. M., when the election of officers will take place and the reports of the past year's work be submitted. All members of the Fund can obtain tickets of admission by making personal application at the office of the Fund, No. 12 W. 28th Street.

EXTRACT FROM THE BY-LAWS.

SEC. 7.—At every annual meeting the president, two vice-presidents, a treasurer, secretary and seventeen or such less number of trustees as shall have been legally designated, shall be elected by the members by ballot; these officers shall hold office for the term of one year, or until their successors are elected, and to them shall be delivered all the property of every nature belonging to the association.

RESOLUTIONS governing the election passed by the BOARD OF TRUSTEES:

That at the Annual Business Meeting of the Actors' Fund of America, no one be allowed to attend such meeting unless a member of the Actors' Fund of America, in good standing.

After all other business is finished at the regular business meeting, the annual election shall be held, the President of the Fund appointing the necessary Tellers and Judges of election, at least two Tellers and two Judges for each Ballot-Box used and as each voter deposits their ballot, he or she, shall if the Judges ask it, show their membership ticket.

Any member of the Fund shall have a right to challenge a vote, which challenge shall be decided by the Judges of the election.

A special Committe of five members of the Fund appointed by the Board of Trustees (no member of which shall be an officer of the Association), shall put in nomination a ticket. Any person or persons shall be placed in nomination, when so requested, by a petition of five members in good standing of the Fund. All nominations made seven days prior to the date of the annual election shall be printed and shall be in some convenient place accessible to all members prior to election.

All ballots written or printed to be official, and that the tickets, specified above, shall contain the names of all candidates so nominated in uniform type, and shall also contain blank spaces for such deviations as individual members may desire.

The result of the general election shall be given at the regular anniversary exercises of the Fund in the afternoon, if possible.

Exercises Commemorative of the Ninth Anniversary of The Actors' Fund will be held on the same day at Palmer's Theatre at 2 o'clock P. M.

CHARLES W. THOMAS, Secretary. A. M. PALMER, President.

WALL'S
AMERICAN AMUSEMENT AGENCY,
ACTORS' FUND BUILDING, 12 W. 28TH ST. NEW YORK.
HORACE WALL, Proprietor and Manager.
A Bureau established for the negotiation and transaction of any business connected with the Amusement World.

Union Square Theatre.
JUNE 9—THREE WEEKS ONLY.
A New Play by ARDEN SMITH and EDWIN ARDEN, entitled
Raglan's Way.

Wm. A. Brady's Enterprises—1890-91
BOBBY GAYLOR,
In a Magnificent Spectacular Production of
AN IRISH ARAB.
The Ever Popular
AFTER DARK,
Better and Stronger than Ever.
For Open Time address W. W. RANDALL, 1,145 Broadway.

ROBERT HILLIARD
Now playing
MR. BARNES OF NEW YORK.
Season closes May 10, 1890. Re-engaged for season 1890-91, commencing July 21, 1890.
Would like engagement for SAN FRANCISCO or NEW YORK during Summer.
Address MIRROR.

NEW LYCEUM THEATRE
BALTIMORE, MD.
GRAND OPERA HOUSE
WASHINGTON, D. C.
JOHN W. ALBAUGH, - - - - Proprietor
JOHN W. ALBAUGH, Jr., - - - - Manager
ADDRESS, Grand Opera House, Washington, D. C.

TO LET
In Westchester County, forty minutes from 42d St., six minutes from Depot, and one mile from the Sound,
Fully Furnished Cottage
OF 12 ROOMS,
With all modern conveniences and everything ready for housekeeping. Use of Piano, Horse and Carriage, Cows and forty acres of land; well shaded; large garden planted; plenty of fruit and pure water.
For further particulars address H. WATSON, care of MIRROR Office.

AT A SACRIFICE.
A pretty cottage, with a large verandah, containing eight rooms, in perfect condition, situated in the most picturesque spot
IN THE CATSKILL MOUNTAINS,
AT HENSONVILLE, N. Y. (6 miles from Hunter).
Lot, 100x120, with fruit and shade trees.
Having purchased property elsewhere, I will sell the above AT A VERY LOW FIGURE.
For further particulars, address EDNA CAREY, Sandwich, Mass.

Leland's Ocean Theatre,
LONG BRANCH, N. J.
Under same management as last season. Seating capacity 2,000. On ground floor adjoining Ocean Hotel.
NOW BOOKING FOR
SUMMER AND FALL SEASON ONLY.
Address ARTHUR G. WILLIAMS, Manager, Coleman House, until June 15, afterwards Ocean Theatre, Long Branch, N. J.

TYPEWRITING.
TYPEWRITER, COPYING—Legal, Commercial, Dramatic, Architectural and Miscellaneous, at reduced rates. PLAYS TYPEWRITTEN ON SHORTEST NOTICE. DRAMATIC WORK A SPECIALTY. Call or address
Miss LAMB,
Room 23, third floor, Gilsey building, 1193 Broadway (not Gilsey House), between 28th and 29th Streets, next door to Dockstader's Theatre.

JOHN M. TURNER.
BANJO VIRTUOSO.
From Principal European and American Theatres.
LONDON ERA (England), Nov. 25, 1882.—"The very finest banjo player we ever listened to, and undoubtedly a master," etc.
CHICAGO INTER-OCEAN.—"J. M. Turner, now at the Coliseum, is without doubt the most finished and artistic banjo artist before the public."
NEW YORK CLIPPER.—" . . . undoubtedly takes first place for his technical knowledge, and for all that is possible on the instrument."
Instruction Parlors, 1307 Broadway (Thirty-fourth Street), New York.
Stage and Concert Banjos a specialty.
Soubrettes coached for Solos.
Reference: The entire profession.

Daisy Chaplin
Late of Dan'l Sully's company. Singing and dancing soubrette.

James Wall
Late of Dan'l Sully's company. Juvenile, with good tenor voice.
AT LIBERTY. Address MIRROR.

Alba Heywood Concert Co.
Permanent address, Grand Rapids, Mich.

PERSONS wanting can buy, at a very low price, the scenery and costumes of MICHAEL STROGOFF, together with a large amount of printed matter pertaining to the play, address GEO. A. HAYWARD, Manager, Keiler's Hall, Mt. Carmel, Ill.

Harry Paulton
DISENGAGED.
The following new plays, by HARRY PAULTON and MOSTYN TEDDE, have been duly registered by the Librarian of Congress:
THE LOCKET, Comedy, in three acts.
LADY DAY, Society Comedy, in three acts.
NOAH'S ARK, Domestic Comedy (American), in three acts.
A BAD JOB, Comedy, in three acts
NIOBE, American Comedy, in three acts.
A STAGE FRIGHT, Farcical Comedy, in three acts.
GREAT SCOT, An American Racing Drama, in four acts.
Address Mirror Office.

A Glorious Reunion!
SUCCESS! SUCCESS!
Stupendous Revival on a scale of magnificent splendor, exceeding all previous efforts,
KIRALFY BROTHERS'
DRAMATIC AND BALLET SPECTACLE,
AROUND THE WORLD IN EIGHTY DAYS
"An Unparalleled Exhibition of Magnitude, Grandeur, Excellence and Instruction."
Unanimously praised by the entire NEW YORK PRESS.
WHAT THEY SAY:
A crowded house greeted the reproduction, the scenery was more beautiful than ever, and the costumes were gorgeous and surpassingly picturesque.—New York Herald, May 5.
The Kiralfy Brothers have set before the public the most brilliant spectacle of their long and varied career.—New York Times.
The Kiralfy Brothers have introduced a number of novelties in stage mechanism, stage costumes and dances, that give the performance a newness and attraction even to those who have seen it often.—New York World.
Around the World is a distinct and emphatic success.—New York Journal.
Produced in a style surpassing any previous presentation of this spectacle, and made a decided success.—New York Mail and Express.

"Who's Your Hullah?"
The Jolie Persians
A farcical comedy from the French Opera "La Jolie Persian."
OPERA GEMS,
RATTLING COMEDY,
PERSIAN COSTUMES,
SELECTED COMPANY, INCLUDING
Miss Minerva Dorr and Mr. Frank Norcross.
For immediate open time address
JOHN H. GARRISON, Manager, 1145 Broadway, New York.

WANTED—100 CORYPHEES!
FOR THE PRODUCTION OF
The Fall of Babylon
Entire Summer season's engagement. Apply at IMRE KIRALFY'S office, 131 W. 4th Street, between the hours of 9 to 12 and 2 to 5, for this week only. None but coryphees need apply.

WANTED
ON ROYALTY OR WILL BUY OUTRIGHT
Good Comedy-Dramas, Society Plays Sensational and Melodramas,
for use in repertoire. Give cast, scene, plot, properties, effect and all particulars in first letter. Pieces with printing given the preference. Would like to hear from the owners of Wife's Honor, Baron Rudolph, Unknown, Taken From Life, Young Mrs. Winthrop, etc. Also want good repertoire people in all branches for next season. Address
EAGAN & WALL, Model Comedy Co., Barnesville, O., week, May 12; Martin's Ferry, O., week, May 19.

Holliday Street Theatre!
BALTIMORE, Md.,
KERNAN, RIFE AND HOUCK, - - - Proprietors.
New Management. Extensive Improvements. New Life. Strictly a Family Theatre. Prices 15c. to $1.
TIME RAPIDLY FILLING
A few open dates for First-class Combinations only: Oct. 6, 13, Nov. 17, Dec. 1, 8, 15, Jan. 12, Feb. 22, March 2, 9, 16, 23, April and after. Address
GEORGE W. RIFE, Manager.

Second Annual Tour
J. C. STEWART'S
Fat Men's Club.
Musical Comedy Company.
An artistic and financial success.
26 SINGERS AND COMEDIANS.
All previous efforts outdone.
J. C. STEWART, Jr., Manager.

HAZEL SELDEN.
Leading with Lillian Lewis. At Liberty April 15.

IN OTHER CITIES.

BOSTON.

The Silver Falls, now in its second week at the Boston, has proved a decided success.

J. B. Polk opened in The Silent Partner at the Hollis Street 12.

Veronna Jarbeau is presenting a bright piece—Starlight—at the Grand Opera House. It is its first season in Boston. Alexander Salvini returns 19 for a four weeks' season, and will play a strong round of characters.

At the Museum The Passing Regiment.

Frederick Warde is playing The Mountebank at the Park, a piece which has done duty on the stage for thirty years, not only under its present name, but as Belphegor and Duvar. It is a translation from D'Ennery's Paillasse.

A new entertainment scheme is announced, which although not dramatic is entitled to mention in this connection. For a dozen years Oakland Garden has been a popular resort for people in the city and its Southern suburbs who care for out-of-door entertainments. Dramatic and minstrel companies have run short seasons there, but it is doubtful if there has ever been a paying one since the place was opened. The property has now been leased for a term of years and a large body of workmen is now engaged in tearing down the old buildings, filling the pond and laying out a lawn. The place is to be devoted to open air "biblical spectacles," with a stage large enough to hold 1,100 people, and a covered grand stand which will seat 10,000 spectators. Barnum and Bailey are the lessees and managers.

The engagement of Augustin Daly's co. at the Hollis Street begins May 19, and the repertoire has been so arranged as to give The Great Unknown and Nancy and Co., the first week, and Railroad of Love, As You Like It and A Night Off for the second week.

Owing to the introduction of electric lights in the Boston Theatre, Manager Tompkins has decided to remove the great chandelier in the auditorium during the Summer vacation. The chandelier, which is the largest in the country, cost $6,500 It has 250 burners and 15,000 glass prisms. Its removal will change the interior of the house very decidedly.

The inventory of the will of the late William Warren showed the estate to be worth nearly $215,000, nearly all of which went to a surviving brother and sister.

A story has been extensively published that Lotta had disposed of the Park Theatre in this city to Miss S. Osgood, but those who should know best deny it

Manager John Stetson, of the Globe, is arranging for the Summer production of The Grand Duchess with Esther Palliser in the title role and Max Freeman as stage manager.

Josie Lahn, a pupil of Rachael Noah, has signed with C. R. Gardiner for next season as leading soubrette in He, She, Him and Her.

Edward Harrigan will come to the Museum June 2 in Squatter Sovereignty.

George Wilson had his annual benefit at the Museum 10, appearing as Henry Dove in Married Life. The Lancers, of which Mr. Wilson is a member, attended the performance in a body.

CINCINNATI.

Dixey in The Seven Ages drew very largely at Heuck's during the week ending 10. This closes the season at Heuck's.

A Pair of Jacks proved an excellent attraction at Havlin's during the week ending 10.

The Wages of Sin, at Harris', scored a hit, and the week's receipts were unusually large. The piece was strongly cast, including such artists as Kathleen Roland, Harry English, Lizzie Gale and Daisy Andrews. The play was well staged. The Streets of New York week of 10.

Dan Mason in A Clean Sweep closed a satisfactory week at the People's 10. The piece affords the star ample opportunity for his German specialties, and his support at the hands of Mullicent Page, Nellie Atherton, Sadie Stringham, J. D. Griffin and Alf C. Pierce was excellent.

The May Music Festival will begin at Music Hall 20, under the direction of Theodore Thomas.

Sadie Farley of The Main Line co., attached the effects of that troupe during its recent engagement here, to recover some $300 salary in arrears.

Manager Lew Ballenberg has secured the Music Hall for his Sunday concerts, which begin Oct. 12.

The Wilbur Opera co.'s receipts during its recent week's engagement at Harris', amounted to $4,200.

A panic was narrowly averted 3 at the Grand during the matinee by the coolness of W. J. Scanlan and his co.

CLEVELAND.

Bristol's Horses had good-sized and well-pleased audiences at the Opera House week ending 10

Kidnapped, a sensational play with the author, D. K. Higgins, a rather clever German dialect comedian in the cast, did a good business at Jacobs'. P. F. Baker week of 11.

The Lyceum Opera House and Star have closed their regular seasons.

John Brand, of the New York Casino, who has been at his home in this city for a couple of weeks, was called to New York by telegram to rehearse for the new opera, The Mexican.

Hardground, the new society play by Harold Bushea and James Kelly, of this city, will receive a New York presentation in September, with a first-class co., including Carrie Turner and Sydney Armstrong. It's first appearance on any stage will take place at the Lyceum during the reunion of the Elks here in July. A large part of next season is already booked.

Harry A. Moore, formerly of the National Opera co., now of Cleveland, has completed the first act of a three-act grand opera, entitled Columbus, which is to be presented by a fine European co. in 1892 at Chicago.

PHILADELPHIA.

There was lack of novelty week ending 9 and a consequent depression in the business done.

The exception to this rule, however, was afforded by the Grand Opera House, which re-opened 5 after having undergone extensive alterations and improvements. It is now an exceedingly handsome house, commodious, comfortable, well lighted and acoustically improved. The stage has been brought forward, thus bringing every seat within hearing range. There are sixteen proscenium boxes, and the shape of the auditorium has been so changed as to give a good view of the stage from every seat in the house. The Emma Juch Opera co. obtained the privilege of re-opening the house and presented Carmen, which was followed by other works in the repertoire during the week. The attendance at each performance was very large, and upon some nights the house was filled to its capacity. The co. was strong and the performances exceedingly meritorious. Primrose and West's Minstrels week of 12.

The most important of the new attractions was Sydney Rosenfeld's comedy-drama, The Stepping Stone, which was seen at the Chestnut Street Opera House. It was certainly not a financial success, and while it received some praise from the critics, it won no enthusiastic support. It, however, deserved better treatment and a better fate. It should not be denied that it is a work of merit, which, though not without its faults, is worthy of close attention and study. Many of its characters, especially the feminine roles, are capital life studies, and are worthy to rank as types. Its comedy element is legitimate and entertaining, and the lesson which the play teaches surely valuable; to wit, that nature in the bestowment of rare or valuable gifts imposes the condition that they should be properly employed, and brings sorrow and confusion to those who abuse her bounty, still, however, out of the depths of despair and disaster leaving open the pathway to redemption. Still there are reasons why The Stepping Stone will probably never be a successful play, but as one good reason is always sufficient, one *only* need be mentioned. The nature of the theme renders complete success impracticable. Mr. Rosenfeld should have written a novel rather than a play. He should have appealed to the intellect by the suasion of words alone; by the mental creation of an ideal being moving only in the realms of thought, rather than have attempted its actual embodiment. The highest form of the player's art is successful counterfeiting. Bravery, cowardice, joy or despair, and all of the human passions can readily be portrayed by facial expression, by word, by tone and by deed, and the audiences can comprehend the result by witnessing the processes by which the effects are procured. But who can portray upon the stage the insidious power of animal magnetism? When the angry Moor vents his jealous rage upon the innocent and trembling Desdemona, we sympathise and tremble with her, because we, too, in a measure, are conscious of the effects of the simulated rage. But we see nothing of the magnetism of Thurman Noyes, we feel nothing of it, nor is it possible for him in any way to make it apparent either to our eyes or our senses. Therefore it is not a fit subject for the playwright, for the player's art is impotent to convey or portray that, which, if it exists, is but a spiritual essence. Mr. Rosenfeld, however, has reason to be proud of his work, and if it should not meet with success, he may still have the proud consciousness of having presented a worthy sacrifice in the temple of art. Denman Thompson and his original co. in The Old Homestead week of 12.

At the Chestnut Street Theatre the Duff Comic Opera co. appeared in Pinafore, The Pirates of Penzance and The Mikado, and rendered this repertoire in a manner unexcelled here. The co., both in its principals and chorus, was superior to any that has been heard here in comic opera in many years, and individual praise is unnecessary when all were deserving. The business at the beginning of the week was very light, but improved greatly towards the close. Mary Shaw in A Drop of Poison week of 12.

The Shatchen played to satisfactory business at the Park Theatre. Dixey's Seven Ages week of 12.

Kate Castleton in A Paper Doll played to fair business at the Walnut Street Theatre. My Jack week of 12.

Charles Arnold in Hans the Boatman was moderately successful at the Arch Street Theatre. Mrs. John Drew in Married Life week of 12.

At the Broad Street Theatre there were various amateur entertainments, among which was an excellent one given by George Holland and an amateur co., under his tuition, were seen in a triple bill. Fanny Davenport in La Tosca week of 12.

The Knights of Tyburn or Jack Sheppard, in a new and remarkably handsome dress furnished by D'Ennery, assisted by sundry Parisian costumers and scenic artists, drew good houses at the National Theatre. Clara Louise Thompson capably filled the title role. Lost in New York week of 12.

H. W. Williams Specialty co. played a satisfactory engagement at the Central Theatre. The American Macs' Specialty co. week of 12.

W. T. Bryant and Lizzie Richmond drew fair houses at Forepaugh's Theatre in Keep it Dark. Morris' Equine and Canine Paradox week of 12

The Long Strike was a fairly successful attraction at the Standard Theatre. Ada Gray in East Lynne week of 12.

James Reilly in The Broom-Maker of Carlsbad played to fair business at the Lyceum Theatre. Dan'l A. Kelly in The Shadow Detective week of 12.

The season at both the Park and the Walnut Street Theatres closes 17th.

Across the Atlantic played to only moderate business at the Continental Theatre. The Broommaker of Carlsbad week of 12.

Go-Won-Go Mohawk played to light business at the Kensington Theatre. The Long Strike week of 12.

At the Academy of Music 12, will be produced for the first time a play entitled Forgotten Will, by John H. Bonigen.

Mr. S. C. DuBois, who upon exceedingly brief notice filled Mr. Morrison's role in The Shatchen, at the Walnut Street Theatre, at the matinee and evening performances 3d, and thereby averted the necessity of closing the house, refused the munificent sum of $25 tendered him for the two performances, and obtained a satisfactory amount only after he had attached the scenery and other effects at the Park Theatre. This affords an interesting commentary upon the avowed purpose of the play.

Manager William J. Gilmore spent several days in New York last week looking after the costumes and scenery for the forthcoming production of The Sea King. He reports that the costumes, which are being made from designs furnished by Baron C. de Grimm are marvels of originality and beauty. Mr. Gilmore was accompanied by Chas. H. Yale, manager of his road attractions. He is receiving many letters from managers in all parts of the country in response to his "ad" in The Dramatic Mirror.

SAN FRANCISCO.

May 6.

Joseph Haworth opened last night in Paul Kauvar at the Bush. He is strongly supported by Lizzie Rechelle and a capable co. The house was filled and the engagement promises to be a successful one. W. H. Crane will open May 19, for which season the Bush figures have been advanced and the matinees of Wednesday and Sunday evening performances dispensed with. Manager Gottlob has already received sufficient mail orders for the opening night to fill the house twice over, and so The Senator's prospects appear very bright.

A Soap Bubble is drawing well at the Alcazar. Oliver Doud Byron will appear in Across the Continent 12.

Hermann's Vaudevilles at the Baldwin will be succeeded by Rhea, who opens in Josephine 19. After Rhea Wilson Barrett in a three weeks' engagement, to be followed by the London Gaiety co. A pleasing outlook for the patrons of the Baldwin, and they are numerous.

Orpheus and Eurydice is drawing largely at the Tivoli.

The Chicago Burlesque co. is presenting a little spectacular work at the Orpheum, entitled Island of Gold, which has some good specialties and a competent vaudeville co.

The New York Shenandoah co. will be succeeded at the California 19 by E. A. Sothern in Lord Chumley.

Emily Soldene will go to England at the close of her season at the Tivoli Opera House.

Joseph Grismer has gone to New York.

Handsome Sylvia Gerrish is enjoying a visit to her home in Oakland.

The staging of Orpheus and Eurydice at the Tivoli Opera House is a credit to Manager Burrill, as is also the costuming to Madame Smith.

To-morrow evening the San Francisco Opera co. will present Iolanthe at the Bijou Theatre. This is an organization similar to the original Chicago Church Choir co., and is composed of the most eminent amateur musical talent in this city.

Manager Alfred Bouvier discharged all of the attachés at the Baldwin and engaged most of them over again, thus weeding out a few incompetents.

It is said that John Maguire has returned to this city, and is paying all obligations dollar for dollar which were created during his lesseeship of the Grand Opera House.

Frank Riddell, of the Alcazar Stock co., will join Edward Harrigan next year.

Murray Woods, with the Paul Kauvar co. at the Bush, hasn't been in San Francisco for ten years.

R. A. Roberts played Henry Miller's part of Kercheval West in Shenandoah one night last week and did good work.

C. M. Gayley and Max Hirschfeld, the director of Music at the Tivoli, are about completing a romantic spectacular Persian opera, to be brought out at the Tivoli about September next.

The Bijou, Grand and Standard are closed.

Kate Best played Mrs. Haverhill in Shenandoah at short notice on Tuesday evening, owing to the illness of Alice Haines.

"Mary's Dream," composed by Joseph Haworth and dedicated to the lamented Mary Fiske, "The Giddy Gusher," was performed by the orchestra between the acts this week at the Bush Street Theatre.

It is said that Gus Williams and John T. Kelly will leave Herrmann's Transatlantics next season and will jointly appear in a new farcical-musical comedy of their own.

LOUISVILLE.

At the Masonic, Mrs. Abbott, announced as the Georgia Wonder, performed some very remarkable feats after the style of Lulu Hurst, the electric girl. The attendance was good during the week.

Ada Gray, in East Lynne, at Harris' had a fair week. Uncle Tom's Cabin week of 12.

The Bennett Brothers' Specialty co. at the New Buck also had a fair week.

At the Auditorium, the Boston Symphony Concert co. appeared 8 to an immense audience. The programme was strictly classical and made a strong appeal to the music-lovers in attendance.

Al. Bellman has closed season with Two Old Cronies and is home for the Summer. He will go with the same co. next season.

The principal amusement now is baseball. A number of the attachés of the theatres are connected with the local club in various business capacities.

The Elks are to have a ladies' social session in the near future. These occasions are always enjoyable. There is decided interest in the open air concert and season of Summer opera scheme of the managers of the Auditorium.

ST. LOUIS.

Mr. and Mrs. Kendal drew crowded houses at each performance at the Olympic Theatre during the week ending 10. The engagement was one of the most successful of the season. This closed a very prosperous season at the Olympic Theatre.

Maggie Mitchell, supported by Clara Abbott and a strong co., played to a good week's business at Pope's Theatre. Her new play, was given and she was deservedly well received. Hal Reid and Bertha Westbrook week of 11.

Herr Possart played a second week at the Grand Opera House and at each performance the house was packed. The repertoire was changed during the week. The Possart engagement is one of the largest ever known at this house. His engagement closed the regular season.

Charles V. Seaman and Samuel Reed left the Fakir co. here.

The debut of Mrs. Holman-Hinchcliffe is attracting much attention in society circles in this city. Manager John W. Norton, who has not been seen on the stage for a long time, will support the *débutante* on this occasion.

Arrangements are about complete for Summer opera at the Exposition Music Hall. Agnes Huntington in Paul Jones will be one of the attractions.

The wife of Manager Ollie Hagan, of Pope's Theatre, died in this city 5. Mrs. Hagan had been ill for a very long time. She was very popular, and her demise is regretted by a wide circle of friends in this city. Her remains were taken to Cincinnati for interment.

BROOKLYN.

McCarthy's Mishaps did a good business at the Grand Opera House week ending 10. Kate Claxton in The Two Orphans 12.

Rose Coghlan was the attraction at the Park during the last week of the season. The plays presented were Peg Woffington, Forget-Me-Not and Jocelyn. The audiences were large. The new Park Theatre is announced to open Aug. 15.

Duncan B. Harrison and co. in The Paymaster did well at the Brooklyn Theatre. Colline in Monte Cristo Jr. 12.

A specially selected co. filled Hyde and Behman's Theatre all the week. Schoolcraft and Maxwell 12.

At the Gaiety, Rose Hill's co. had a very successful week, the house being crowded at nearly every performance.

BROOKLYN, E. D.

Robert Mantell in The Corsican Brothers did a very large business week ending 10 at the Amphion Academy. Charles A. Gardner in Fatherland 12.

A Domestic Cyclone, a bright new comedy by Harry Champlin and Laurie Howard, did good business during week ending 10 at Lee Avenue Academy, and is an undoubted success. Laurient Howard, the popular manager of the Lee Avenue, will have a benefit 13.

Devil's Mine, an excellent melodrama with good scenic effects, did a large business at Proctor's Novelty week ending 10. The Paymaster 12.

Edwards' Night Larks Specialty co., including Webber and Fields, Fanny Beane, and many others of specialty business note, did excellent business at H. R. Jacobs' Lyceum week ending 10.

CHICAGO.

The London Gaiety co. in Faust Up to Date opened at McVickers' to a full house, and the performance made a hit. Florence St. John, E. J. Lonnen and the co. had something new to offer. The engagement is for three weeks, and as the theatre has been crowded every night, it will be very prosperous. Miss St. John is a smart singer and is subdued in action, quite different from the British burlesquer usually seen in this country. Addie Conyers as Faust also made a favorable impression. Charles Danby as Valentine was rather coarse.

A Long Lane, a melodrama of considerable merit, met with favor at the Grand Opera House. The scenery was admirable and received instant recognition. The same this week.

At Hooley's Augustin Daly's co. returned for the regular Spring engagement and presented The Great Unknown. Every member of the co. was received cordially. The play was trash, but the artistic acting of Ada Rehan, James Lewis, John Drew, Fred Bond and Mrs. Gilbert made a success of it. The old-time success, 7-20-8, was revived the latter part of the week, and for the second week As You Like It and Nancy & Co. will be given. Crowded houses.

The Gondoliers returned to the Opera House and was well received. The co. has been materially strengthened and the bright and catchy music is as pleasing as ever. This attraction continued week of 11.

At the Auditorium, the German Opera co. has been having rather poor success as to audiences but giving admirable performances at all times. The week was taken up with Die Walkure, The Barber of Bagdad and a pantomime ballet piece called Die Puppenfee. The great size of the auditorium mitigates against a co. when the house is not filled up, as a really good-sized audience in any other theatre is lost here.

Robert Downing presented Ingomar, Virginius and Gladiator at the Columbia to small audiences, but his talents as a tragedian were recognised by all who saw him. The theatre closed for the season with a benefit to George Bowron the orchestra leader.

Nellie McHenry pleased large audiences at the Haymarket in Lady Peggy. A Pair of Jacks week of 11.

Three Wives to One Husband had a prosperous week at the Windsor. Kidnapped week of 11.

Charles McCarthy in One of the Bravest found favor at Havlin's. Town Lots week of 11.

John S. Murphy, a brother of Joseph Murphy, was seen in Shaun Rhue at the People's and the play and actor were well received by large audiences. Hettie Bernard Chase in Little Coquette 12.

Master and Man was presented at Jacobs' Clark Street Theatre during the week ending 10 to large and enthusiastic audiences. J. H. Gilmour and Dominick Murray do excellent work in this piece. One of the Finest 11.

At the Academy, Uncle Tom's Cabin drew well and created the usual amount of laughter. Master and Man week of 11.

KANSAS CITY.

Effie Ellsler at Coates' 5-7, played to fair-sized but appreciative audiences. Her new play, The Governess, presented here for the first time, was well received. Her impersonations were womanly and pathetic. Mr. Weston, Orrin Johnson and John Ellsler gave excellent support. Long Lane 19.

Wilson Barrett was tendered a very warm reception at the Gillis week of 5, his first appearance in the city, when he presented Claudian, Ben My-Chree, Silver King, Hamlet and Nowadays. Claudian was presented on the opening night, and his excellent acting at once won him favor. His originality and the distinct individuality with which he invests his characters are striking characteristics of his work. His supporting company was strong. Miss Eastlake made a very favorable impression. George Barrett carried the comedy roles in an excellent manner. The staging of all the plays was elaborate and complete. Hanlon's Fantasma 12.

Reuben Glue at the Ninth Street week of 5 was one of the pronounced hits of the season at this house. The play abounds in exciting climaxes and has wit and humor. Johnny Prindle as the Yankee is simply inimitable in his style. Hyde Specialty co. 12; A Night Off 19.

La Vendetta, W. A. Whitecar's new play, was given its initial performance at the Midland 4. The play is an Italian drama. With considerable cutting and readjusting the play may be made a very acceptable and strong one. Some of the situations are good, but many of the scenes are tedious. Mr. Whitecar will doubtless make many of the needed changes so as to quicken the movement. In his part, Mr. Whitecar undertakes rather too much in assuming to play a heavy dramatic role, and a distinct comedy one. The contrast is too great and Mr. Whitecar is not suited to comedy. In the heavy role he has something in his line, and he does some good work. Florine Arnold, as leading support, was only fair. Her best work was in the latter part of the play. The remainder of the support was not up to the average and needs to be strengthened. The attendance throughout the week was fair.

Wilson Barrett was fêted during his engagement here. He was dined at one of the clubs several times, and met quite a number of prominent citizens. He also made a visit to St. Joseph as the guest of one of the leading citizens of that city.

Associate Manager Thomas of the Gillis, is absent on a trip South.

BALTIMORE.

A Dark Secret was presented at Ford's Opera House with the usual realistic scenery and a very weak co. to fair attendance.

Ramza and Arno's Specialty co. closed a week of good business at the Monumental Theatre 10. The programme given was varied and attractive. Lester and Allen's Big Show open 12.

Alice Keane in Fair Play was the closing attraction at the Front Street Theatre week ending 10. The season has been satisfactory at this house.

Webster and Brady's She drew good houses at Forepaugh's Temple Theatre week closing 10. Fun in a Boarding School week of 12.

Annie and Harry Myers left for Philadelphia on 11 to join W. J. Gilmore's Opera co., Miss Myers being engaged to create the part of Rosita in Richard Stahl's new opera, The Sea King.

The officers and crew of the cruiser *Baltimore* attended the performance of A Dark Secret at Ford's Opera House 10.

ANOTHER VIEW.

Boston Post.

Mr. Edward A. Dithmar takes what he calls "A Hopeful View" of the drama in the last number of THE DRAMATIC MIRROR. Mr. Dithmar, who is the critic of the New York *Times*, has frequently shown himself to be a cheerful person by his ability to extract no little comfort from the slender contributions to dramatic art conveyed from the German by Mr. Augustin Daly. With this amiable weakness for contemporary farce it is not surprising that he should decry the plays of a former time and think that "the best new things we have" are those which test the agility rather than the intelligence of the actors, or that he should assert that "socially and intelectually the common run of actors are vastly superior to those of any past generation." These assumptions, indeed, are quite necessary to a "hopeful view;" and we would be the last to suggest that Mr. Dithmar's opinion might possibly be changed by a more careful study of the past. But we should really like to have chapter and verse for his statement that "the standard of popular taste is steadily, if slowly, rising, and the cultivated few who are inclined to mourn for art's sake must have patience." In the huge mass of trivial stuff which burdens the modern stage there is, it is true, something now and then which appeals to the intelligence of audiences, and which is capable of giving them refined intellectual pleasure. We get an occasional taste of Shakespeare, or Sheridan, or Goldsmith; and Mr. Pinero, Mr. Gilbert and Mr. Bronson Howard—although Mr. Pinero and Mr. Howard have not always refrained from pleasing the groundlings—are still giving us really notable work. But if Mr. Dithmar can find in this much reason for hopefulness, he is one of those congenital optimists with whom it is useless to argue.

Appropriate words to suit certain scenes, or to fit new musical numbers, written by Woodward & Mathews, Klaw and Erlanger's building, 25 West Thirtieth Street. ***

CORRESPONDENCE.

ALABAMA.

MOBILE.—MOBILE THEATRE: This house is now closed for the season. Katie Putnam tendered the employes a benefit which was fairly successful. ==ITEM: Manager Tannenbaum and his wife have returned from their visit to New York. Mr. Tannenbaum expressed himself to your correspondent as being greatly pleased with the season's business.

ELKHART.—BUCKLEN OPERA HOUSE: Katie Putnam in Erma the Elf to fair business 9. She will close the season at her house, Benton Harbor, Mich. 12.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE: The regular season closed during Jennie Holman's engagement week ending 10.

CALIFORNIA.

SAN DIEGO.—D STREET THEATRE: The many friends of John Dodge, manager of this house, united in giving him a rousing benefit April 24. The programme was very interesting and the returns netted the genial Jack a snug sum. Evangeline to the capacity of the house. Two hundred late comers were turned away. ==ITEMS: John Dodge has taken an advanced degree in the Los Angeles Order of Elks, and will shortly organize a lodge in this city. —Plans have been received from New York by Mr. Lewis for the enlargement of his Opera House.—The San Diego Opera House Co. has been incorporated with a capital of $250,000, to build a new theatre in this city. Work will shortly commence.

LOS ANGELES.—GRAND OPERA HOUSE: The Bostonians packed the house April 28 when Don Quixote was given to a well-pleased audience. Suzette was received with even greater warmth 30 when the house was packed again. Other operas sung during the week were Pygmalion and Galatea, The Musketeers, Bohemian Girl, Mignon, Fatinitza and Fra Diavolo. ==THEATRA: Hallen and Hart opened to a very large house 27, on which occasion everyone was well pleased with Later On. ==ITEMS: Marie Stone received much praise from the local papers for her versatility in assuming so many different characters during the engagement here.—Juliette Corden has many friends here, who were pleased to see her back again after a year's absence. —Carlotta Maconda did not appear as often as could have been desired. Her excellent voice was heard to good advantage whenever she sang.

FRESNO.—RIGGS' THEATRE: Evangeline to a large house 3.

COLORADO.

DENVER.—At the Tabor week ending 3 many availed themselves of the opportunity of taking a last look at Fantasma, for it was announced that this is the successful spectacle's last season. James O'Neill in Monte Cristo opened 5 for a week. The audience was large. Wilson Barrett week of 12. At the Metropolitan, Hyde's Specialty co. secured a fair share of patronage for four nights. A Night Off opened 5 to a good house.

PUEBLO.—DE REEMER OPERA HOUSE: Maggie Mitchell presented Ray to a crowded house 2. Hanlons' Fantasma Co. (A.), to large audiences 6, 7.

CONNECTICUT.

HARTFORD.—OPERA HOUSE: Emma Abbott, with a superior co. and special orchestra, gave Ernani and Faust 2, 3 to audiences that, to use a grammatical phrase, agreed in person but not in number, with the merits of the cantatrice and her excellent co. Primrose and West's Minstrels packed the house 5. Lew Dockstader is a strong card. Lilly Clay's Gaiety co. 10. Shenandoah 13-17. ==ITEMS: Frank Carlyle, of this city, is playing one of the leading parts in Shenandoah.—Lon Stevens, also of this city, who has been studying all Winter at the Lyceum School, is now with the Lyceum co. playing the leading comedy part in The Charity Ball.

NEW HAVEN.—GRAND OPERA HOUSE: German Opera co. 26. Gaiety Opera co. week of 10. ==HYPERION THEATRE: Primrose and West's Minstrels to S. R. O. 8. De Sarasate Concert 10 to an audience composed of the best families in the city, who despite the pouring rain turned out to greet this great violinist. Shenandoah for benefit of Admiral Foote Post, G. A. R. 12-14. Emma Juch Opera co. 24.

WATERBURY.—JACQUES OPERA HOUSE: J. B. Polk in The Silent Partner pleased a fair-sized audience 8. Gorman's Minstrels 7 to good business.

MERIDEN.—DELEVAN OPERA HOUSE: Primrose and West's Minstrels to large business 9.

BIRMINGHAM.—STERLING OPERA HOUSE: The Dear Irish Boy to a fair house 3. Gorman's Minstrels 6 to well-pleased audience.

NORWICH.—OPERA HOUSE: Gilmore's Band afternoon of 3 gave a fine concert to a packed house. Kellar 6. ==ITEM: Ground will soon be broken on Broadway in this city for a beautiful new theatre designed by McElfatrick and Sons of New York, which will be completed in time for the opening of next season.

MYSTIC.—OPERA HOUSE: Kellar 7 to a fair-sized audience.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE: A Tin Soldier 10 to a fair house. ==ACADEMY OF MUSIC: This new house is now finished, and a very pretty theatre has arisen from the blackened ruins of the former Academy. It is complete in every particular, handsome, roomy and convenient. The seating capacity is 1,450. The interior is handsome and cosy. The house will be opened on the 15th by a local musical organization. The regular opening occurs on May 19-21 with Dixey in The Seven Ages. The house is temporarily under the management of D. P. Wells, one of the owners.

DISTRICT OF COLUMBIA.

WASHINGTON.—ALBAUGH'S OPERA HOUSE: The Carleton co. in The Mikado drew large houses week ending 10. Mynheer Jan week of 12. ==NATIONAL: Maude Granger did a fair business in Inherited. Edward Harrigan 12. The orchestra has adopted THE MIRROR'S suggestion and plays the national anthem. ==HARRIS' BIJOU: Little Nugget to fair business, week ending 10. Wages of Sin week of 12.

GEORGIA.

ATHENS.—NEW OPERA HOUSE: George Wilson's Minstrels 5 to good business. This closes the season here. ==ITEM: Manager Haselton has renewed his lease of the Opera House for a term of two years, and with our fast growing city expects to reap a harvest.

ILLINOIS.

BLOOMINGTON.—DUDLEY THEATRE: S. Sanford in Under the Lash to a very light house 6; neither the co. nor play gave satisfaction.

ELGIN.—DU BOIS OPERA HOUSE: T. W. Keene in The Merchant of Venice 5 to a large and appreciative audience.

JOLIET.—OPERA HOUSE: The McGibney musical family delighted a large and fashionable audience 5.

OTTAWA.—SHERWOOD'S OPERA HOUSE: McGibney Family 2 to S. R. O. Schwiegerling's Marionettes 9, 10.

QUINCY.—OPERA HOUSE: Mrs. George Knight 10. The Stuart Theatre co week of 12.

ROCKFORD.—OPERA HOUSE: Thomas W. Keene presented Louis XI. to a fair house 6. George Learlock and Lavina Thomson gave strong support.

STREATOR.—PLUMB OPERA HOUSE: Mrs. Geo. S. Knight in Over the Garden Wall 3 to a fair house.

PANA.—HAYWARD'S OPERA HOUSE: Lew and Lottie Waters played to good business 8.

INDIANA.

EVANSVILLE.—THE GRAND: An amateur minstrel performance was given by the local Lodge B. P. O. E. to a packed house 2. Performance good.

NEW ALBANY.—NEW ALBANY OPERA HOUSE: Katie Putnam in Honor Bound drew a crowded house 5. Miss Putnam is a great favorite here. The co. is well balanced, and gave a fine performance. Gilmore's U. T. C. co. play to a top-heavy house, 6.

PORT WAYNE.—MASONIC TEMPLE: Charles McCarthy in One of the Bravest played a return engagement April 30 to a good house. T. W. Keene presented Merchant of Venice afternoon and Louis XI. evening of 3 to good business.

CRAWFORDSVILLE.—MUSIC HALL: Madame Janauschek to a large and well pleased audience 3.

GREENSBURG.—RINK OPERA HOUSE: Gilmore's Uncle Tom 8; Streets of New York 10. ==GRAND OPERA HOUSE: Noss Family to a fair house 3. Good entertainment.

VINCENNES.—OPERA HOUSE: Kate Castleton supported by a competent co. presented A Paper Doll April 24 to fair business. By far the most important theatrical event in the history of Vincennes was the joint appearance on 30 of Booth and Modjeska in Hamlet. The receipts were 2,200, the largest in the history of the house. Much credit is due Manager Green for the enterprise he displayed in securing this great combination when other and much larger towns failed because they would not give the necessary guarantee.

LA PORTE.—HALL'S OPERA HOUSE: Gibney, Gordon and Gibney co. closed a week's engagement 10; poor co.

COLUMBUS.—CRUMP'S THEATRE: Noss Family in A Quick Match 6, before a fair sized and highly pleased audience. Flo Noss played particularly well, was called out several times. Streets of New York, 9. Frank Lindon's Son of Monte Cristo co. plays a return date 29.

IOWA.

WATERLOO.—OPERA HOUSE: Ezra Kendall in A Pair of Kids 5 to a well-filled house. Zanzic 9, 10.

DUBUQUE.—OPERA HOUSE: The National Swedish Concert co. under the auspices of local Athletic Club 2 to a fair house. Co. excellent.

DES MOINES.—FOSTER'S OPERA HOUSE: Ezra Kendall in A Pair of Kids pleased a good-sized audience April 29. Mlle. Rhea in Josephine 8; large advance sale. ==FOSTER'S OPERA HOUSE: Zanzic to good business April 30, 1. Mrs. George S. Knight in Over the Garden Wall 7; James O'Neill in Monte Cristo 15. ==CAPITAL CITY OPERA HOUSE: Three Black Cloaks packed the house 1-3.

FORT DODGE.—FESSLER OPERA HOUSE: Prof. Zanzic, magician, to large and well pleased audiences 5, 6.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: Little's World 3, 4, with matinee to fair business. Silver King 10; James O'Neill 14.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE: A Pair of Kids to a large upper house 2. Mrs. George S. Knight in Over the Garden Wall to a fair audience 5. Spooner Comedy co. 12-17.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: A Tin Soldier April 28, 29, to fair business. Bluebeard, Jr., 30, 1 to S. R. O. John Dillon in Wanted the Earth week of 5.

KENTUCKY.

MIDDLESBOROUGH.—Signor Basco gave three very entertaining performances to good houses 1-3.

KANSAS.

PORT SCOTT.—OPERA HOUSE: The Alcazar Opera co. with Agnes Sherwood, a very good singer, in the leading part, assisted by eight people that could not sing, gave La Mascotte to a fair-sized but dissatisfied audience April 30.

ATCHISON.—PRICE'S OPERA HOUSE: Hyde's Specialty co. to a fair house 8.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE: The Holden Comedy co. closed a week's engagement 3.

HUTCHINSON.—OPERA HOUSE: Marlande Clark in The Silver King to very light business April 21. McCabe and Young's Minstrels to a large and well pleased audience 22. Gentry's Pony and Dog Show to very large audiences 28, 29.

TOPEKA.—CRAWFORD'S OPERA HOUSE: McCabe and Young's Colored Minstrels to good business 1. Gentry's horse and dog show 9, 10. ==GRAND OPERA HOUSE: Hyer's Sisters 30; performance as usual very satisfactory.

EMPORIA.—WHITLEY OPERA HOUSE: Local talent creditably presented The Bohemian Girl 6, 7, under the direction of Prof. Geo. B. Penny to very large business. Effie Ellsler in The Governess to fair business 8.

MAINE.

BATH.—COLUMBIAN HALL: Richard Golden in Old Jed Prouty turned people away 14, 15.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Primrose and West's Minstrels 7 to S. R. O.

AMESBURY.—AMESBURY OPERA HOUSE: George A. Henderson's co. 5, 6, in The Pickpocket of Paris to very small audiences. Mediocre co.

WORCESTER.—THEATRE: The receipts on the opening night of the new theatre amounted to $1,400. Shenandoah was the attraction and was well received throughout the week. Little Lord Fauntleroy week of 12 and Still Alarm week of 19. ==THE MUSEE: The Queen's Lace Handkerchief was given during the week to good-sized audiences.

MILFORD.—MUSIC HALL: Atkinson's Little Lord Fauntleroy co. to one of the largest audiences of the season 7.

CHELSEA.—ACADEMY OF MUSIC: Struck Gas to a good house 7.

LOWELL.—OPERA HOUSE: The Still Alarm did a remunerative business 5-7. Dark Secret week of 12. ==MUSIC HALL: Struck Gas 8 to a very good house.

BROCKTON.—CITY THEATRE: Struck Gas was presented to light business 2. Martland's Band, assisted by members of the Boston Symphony Orchestra and local talent, gave a concert 6 in aid of the new City Hospital, which netted over $600.

FALL RIVER.—ACADEMY OF MUSIC: A Texas Steer was presented 2 by a good co. to light business. Struck Gas to a small audience 3.

NEW BEDFORD.—OPERA HOUSE: Thomas E. Shea 1-3; fair houses.

WESTFIELD.—OPERA HOUSE: Frank Mayo in Nordeck 1. Fredrick Bryton in Forgiven 7 both to large and well-pleased audiences.

SALEM.—MECHANICS' HALL: Primrose and West to a large and well-pleased audience 2.

NORTHAMPTON.—OPERA HOUSE: Ullie Akerstrom closed a three nights' engagement 7 to the best business of the season. Francesca Redding week of 19.

ADAMS.—OPERA HOUSE: Charles Collins, supported by members of local G. A. R., in Fritz Stein 1-3 to fair business. Gorman's Minstrels next.

HAVERHILL.—ACADEMY OF MUSIC: Thomas E. Shea co. week of 8 to fair houses. Better houses were deserved.

LYNN.—PROCTON'S THEATRE: Upside Down 2, 3, to light business. The regular Saturday matinee was abandoned. The Still Alarm opened 8 to a large audience. ==MUSIC HALL: Zeffie Tilbury opened 5 and is playing to light business. ==MUSEE: Manager Cook will put on comic opera for the Summer season 19.

MICHIGAN.

DETROIT.—MINER'S GRAND THEATRE: The Main Line, with Maud Harris as the star, did a good business week of 5. ==WHITNEY'S GRAND OPERA HOUSE: Florence J. Bindley appeared in Dot week ending 10 to the usual good business that the house is accustomed to. Tony Pastor's co. week of 12. ==ITEMS: The Elks' annual benefit occurs at Miners' Theatre 14. Very elaborate preparations have been made for this performance. All the prominent local talent will take part in it, and it douotless will be a very successful affair, both artistically and financially.—Miss Minnie Sullivan, sister of the well-known actor, John T. Sullivan, made her début last week at Abstract Hall, in this city, on which occasion the play of Armgart was presented, with the débutante in the title role. Miss Sullivan has considerable dramatic ability and a pleasant stage presence. Her brother, John T. Sullivan, is an old Detroit boy, and has won considerable fame at home and abroad by his support of Booth, Rose Coghlan and Richard Mansfield.

GRAND RAPIDS.—REDMOND'S: Three of a Kind pleased fair-sized audiences week ending 10. Florence Bindley week of 12. ==POWERS: C. E. Verner and Katherine Walsh in Shamus O'Brien 9, 10 to fair houses.

JACKSON.—HIBBARD OPERA HOUSE: Two Sisters 2 to a small house. Good satisfaction. Rentfrow's Jolly Pathfinders opened a week's engagement to large business.

MUSKEGON.—OPERA HOUSE: Charles E. Verner in Shamus O'Brien came 1 to fair house. A Social Session by A Postage Stamp co. to large business 6.

MANISTEE.—OPERA HOUSE: Alonzo Hatch Opera co. 2, 3 to fair business. Fitzpatrick's Rip Van Winkle co. to a good house 13.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE: Uncle Hiram 2; The Postage Stamp co. in A Social Session 8, both to large houses.

KALAMAZOO.—ACADEMY OF MUSIC: Aaron Woodhull as Uncle Hiram had a good house 3. A Social Session did a large business 7. Performance was good.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: Milton and Dollie Nobles in From Sire to Son to fair business 1-3. House Dark 5-7. ==HARRIS' HENNEPIN AVENUE THEATRE: The Bennett-Moulton Opera co. opened the Summer opera season 5 in The Black Hussar to the capacity of the house. ==BIJOU OPERA HOUSE: The Vaidis Sisters, Vaudeville co. packed this house 4. The co. has some very clever specialists in the cast, who give an excellent performance.

ST. PAUL.—NEWMARKET THEATRE: The McLean-Prescott co. closed an engagement which was more successful artistically than financially. ==HARRIS' THEATRE: Wilbur Opera co. week of 5 in Erminie to standing room only at every performance. ==OLYMPIC THEATRE: Pilson and Earl's Chicks to good business week of 5. Some of the specialties are good but the play is flat.

MISSOURI.

SPRINGFIELD.—PERKINS' GRAND OPERA HOUSE: Effie Ellsler in The Governess 2 and Egypt 3 to large and well pleased audiences. This closes the season.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: Hyer's Sisters (colored) gave an entertainment 3 to moderate business. Hyde's Specialty co. 10.

MACON.—JOBSON OPERA HOUSE: The Hine-Wallace comb. to fair business 3-5. Elliott's Jolly Voyagers 7.

JOPLIN.—HAVENS OPERA HOUSE: Hal Reid and Bertha Westbrook 5, 6, to fair business. ==ITEM: The citizens of this city have subscribed for a $40,000 Opera and Club House. The site secured is on the corner of Fourth and Joplin Streets, one block west of the Joplin Hotel. The building will be 150x180 feet. Work has been commenced. When completed it will be one of the finest houses in the Southwest, seating 1,500. It is expected that the house will be ready to open about Oct. 1 next.

SEDALIA.—OPERA HOUSE: Alcazar Opera co. gave an enjoyable performance of La Mascotte before a good-sized audience 5.

MONTANA.

BUTTE.—OPERA HOUSE: The California Opera co. presented Said Pasha April 28-30 to fair houses, and The Brigands 1, 2, to light business. It was their first attempt with the latter opera and the performance showed a sad lack of rehearsal. The Casino Opera co. in repertoire 3-7. They have billed the town like a circus and will play at advance prices. The Bostonians are to fill out the week, presenting Don Quixote 8; Trovatore 9; Mignon at matinee and Suzette evening of 10. As the Bostonians will come under a $4,500 guarantee from the citizens their business is assured. Two solid weeks of opera at advanced prices is rather more than even this booming silver camp can stand. ==LYCEUM THEATRE: Mrs. Scott-Siddons read to a good house April 23. W. A. Brady's After Dark 13, 14. ==ITEMS: John Maguire, manager of the Opera House, arrived from San Francisco April 27. The house was to have been sold at sheriff's sale 26, but it was postponed one week to give Mr Maguire more time.—Willie Howard, a local violinist of considerable talent, has accepted the position of leader with the California Opera co.—James O'Neill, the actor, has a brother residing in Butte.—Manager John Maguire of the Grand Opera House, San Francisco and of the Butte and Helena opera houses was in town this week. His troubles with the Butte Opera House have been settled and he intends putting in a new curtain and fixing up generally.

HELENA.—MING'S OPERA HOUSE: New York Casino Opera co. 8-10. Bostonians 12-14.

NEBRASKA.

OMAHA.—OPERA HOUSE: A Tin Soldier to small business 1-3. Bluebeard, Jr., to S. R. O. 3-6. Gondoliers 19-21; Casino Opera co 22-24.

FREMONT.—LOVE OPERA HOUSE: Little's World to light business 2, but very satisfactory performance. Dan'l E. Bandmann 3-5 presenting Romeo and Juliet (matinee), Hamlet and Merchant of Venice to fair houses.

HASTINGS.—KERR OPERA HOUSE: Dan'l E. Bandman in Merchant of Venice and Romeo and Juliet April 30 to small houses. Lovenberg Family and Equine Paradox week of 5. Rhea 13; Effie Ellsler 15.

NEBRASKA CITY.—OPERA HOUSE: Coup's Equescurriculum 2, 3 and Saturday matinee to the capacity of the house.

LINCOLN.—FUNKE'S OPERA HOUSE: Bluebeard, Jr., did a large business 2, 3. Hyde and Behman's Specialty co. 7.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE: A Soap Bubble co. to a slim house 2.

CARSON CITY.—OPERA HOUSE: A Soap Bubble to a very light house 3, followed 6 by Hallen and Hart in Later On to fair business. California Opera co. 12 Said Pasha 12. ITEM: The Opera House has been newly papered and decorated and now presents a very pretty appearance.

NEW HAMPSHIRE.

MANCHESTER.—MANCHESTER OPERA HOUSE: A Cold Day to light business 3.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: The Two Johns was the attraction latter part of last week; but the funny comedy only attracted fair audiences. On Monday night, 12, the lyric siren, Kate Castleton, opened to light house in A Paper Doll. She is only booked for two nights and is accompanied by several very clever people among whom are Bennie Grinnell, Harry C. Clark, Richard O. Gorman, J. B. Bruggeland and Lizzie Conway. The piece is very light and but for the ability of the versatile little star and her support it would fall very flat. The week will be filled out by Doré Davidson and Ramie Austin in Guilty without Crime. ==CRONHEIM'S THEATRE.—There was only a light house Monday night to witness an excellent variety performance which gave evident satisfaction. Next week The Transatlantique Vaudeville comb. ==ITEMS: George L. Harrison, representative of H. R. Jacobs in this city, will go on the road next season as manager of a well-known star.—John Hammond is no longer connected with Cronheim's Theatre, a disagreement with the proprietor having caused the irascible John to withdraw from the house.—I understand that Leonard Grover, Sr., and Jr., have signed an arrangement whereby they will build a fine theatre in Jersey City. The rumor, which seems well authenticated, indicates a piece of ground in probably the best location of the city, and a $3,000 edifice to be constructed at once. The lease is for five years, with privilege of ten years' renewal. The population of that city warrants another theatre, and it only requires intelligent management to educate the people to patronize it. In course of time, no doubt this education will be accomplished, and the venture will prove a profitable investment. Hoboken's example is finally having its effect on sleepy old Jersey City, and has succeeded in proving that plenty of amusement has a good effect on the government, habits, and general appearance of any city.

JERSEY CITY.—Hoyt's latest production, A Texas Steer, was presented at the Academy of Music week ending 10 to fair-sized and well-pleased audiences. The scene of action is in Washington and the comedy contains some happy hits at Washington statesmen and their doings. Tim Murphy and George Marion sustained the leading roles very acceptably. The Knights of Tyburn week of 12.

PLAINFIELD.—MUSIC HALL: Marie Hubert-Frohman as Pantheia in Ingomar gave an excellent performance to fair business 8. Miss Frohman

was enthusiastically received and was repeatedly called before the curtain.——AMPHION HALL: The Australian Folly troupe did a good business week ending 10.

TRENTON.—TAYLOR OPERA HOUSE: The Wife was the attraction 3, for the benefit of the Stage Hands' Association of the house. The audience was small but delighted. Bartholomew's Equine Paradox to fair business week ending 10.

ATLANTIC CITY.—GRAND OPERA HOUSE: Odell Williams in The Judge 2, 3 to fair business.

ELIZABETH.—TEMPLE OPERA HOUSE: Conrad's Opera co. in The King's Fool to a fair house April 26. Roland Reed in The Woman Hater to a large house 2. Marie Hutert-Frohman and her co. will give King Rene's Daughter, Snow Bound and Polus Charms at the Temple 16 for the benefit of the ushers of the house.

NEW YORK.

HARLEM.—HAMMERSTEIN'S OPERA HOUSE: This house opened its Summer season 3 with the Conreid Opera co. in The King's Fool. The audience was large and enthusiastic. Helen Bertram as Prince Julius made a pronounced success. Clara Lavine as Yvonne was sprightly and graceful, but in the song of the opera, "Fair Columbia," her work was rather disappointing. Annie Russell, the Felisa D'Amoras, was extremely good, her voice possessing the two rarely combined qualities of softness and strength. Perris Hartman as the Court Jester made the hit of the evening. His topical song in the second act received encore after encore, and one verse in particular, touching on the late difficulty between Mr. Hammerstein and Captain Hooker, took the house by storm. The chorus was extremely well drilled. The scenery of the second act, with a running stream of real water in the background, was very pretty and effective. As the curtain fell on the last act, the band struck up "The Star Spangled Banner." There was a momentary hush among the audience, which then broke out into a hearty and prolonged round of applause. The Gypsy Baron is underlined.——ITEMS: It is reported that the Columbus Theatre, the new house Mr. Hammerstein is building on East One Hundred and Twenty-fifth Street, will be opened in October next by Maggie Mitchell.—The Ticket-of-Leave-Man did fairly well at the Theatre Comique week ending 10. Mr. R. T. Stetson was earnest and manly as Bob Brierly. The rest of the cast was good. At this house also the audience was dismissed to the patriotic strains of the national anthem. Olive Branch week of 12.—At the Olympic Theatre, the Henry Burlesque co. played to good business week ending 10. Unknown week of 12.

CANANDAIGUA.—GRAND OPERA HOUSE: The Charity Ball was splendidly presented, and delighted a good audience 10.——ITEM: Branch O'Brien, one of the best of fellows, and a thorough gentleman, made many friends while here in advance of The Charity Ball.

BINGHAMTON.—OPERA HOUSE: Vernona Jarbeau in Strictly Confidential 5 had a large and well-pleased house. The Jefferson Art Club, a society of amateurs, presented Pygmalion and Galatea 6 to a refined audience, and gave a creditable performance. A local co. from Scranton presented an opera called Ujiji to a small house 10. Herrmann 8 to a crowded house. The Boston Ideals presented Lucia 9. Pauline L'Allemand sang for the first time in this city, and fairly captivated the audience as Lucia. W. H. Mertens shared the honors with Miss. L'Allemand, but the rest of the co. was not up to the standard, the tenor being unable to sing his role satisfactorily.

ROSSVILLE.—SHATTUCK OPERA HOUSE: A large audience witnessed the presentation of The Two Orphans by Kate Claxton and Charles A. Stevenson 3. The Charity Ball, presented by the Lyceum co., drew well 7. Sol Smith Russell in A Poor Relation had a $700 house 9. It was the most notable event of the season. It was the occasion of Manager Bird's benefit, and the very flattering box-office receipts were a substantial recognition of his tireless efforts to please the theatregoing public and his personal popularity.

ROCHESTER.—LYCEUM THEATRE: The Boston Ideal Opera co. appeared before large and delighted audiences 5-7. Barry and Fay in McKenna's Flirtation pleased large houses 8-10.——ACADEMY: The Night Owls Burlesque and Vaudeville troupe attracted good business week closing 10. Bennett and Moulton Opera co. week of 12.——ITEM: The Lyceum and Grand Opera House have closed the season.

GOUVERNEUR.—OPERA HOUSE: Annie Pixley's engagement for 9 was canceled. Louis James 15.

SENECA FALLS.—DANIELS' OPERA HOUSE: Muggs' Landing to a well-pleased audience 5. Roland Reed in The Woman Hater, with his excellent support, gave one of the best performances of the season to a highly appreciative audience 6. Gilmore's Band 13.

SYRACUSE.—WIETING OPERA HOUSE: W. J. Scanlan in Myles Aroon to a large and delighted audience 7. Boston Ideal Opera co. to a very large house 8. Herrmann 9, 10 to packed houses. Barry and Fay in McKenna's Flirtation 16, 17.——GRAND OPERA HOUSE: Arizona Joe appeared to fair attendance week ending 10. Across the Atlantic week of 12.

ALBANY.—The season is waning, and will soon be a thing of the past. The week at Proctor's was a somewhat quiet one, the house being dark 4, 7. Julius Cæsar was presented by amateurs 5 in a very creditable manner. Charles A. Gardner in Fatherland 8-10 to very fair business. Gilmore's Band gives a concert under the auspices of the local lodge of Elks 12. Herrmann 13, 14. The Bennett and Moulton Opera co. in a round of popular operas drew large audiences nightly at Jacobs' Opera House during the week ending 10. At Hardmann's Bleecker Hall, De Sarmento gave a concert 8 to a moderate sized but appreciative audience.

CONKOES.—OPERA HOUSE: Charles A. Gardner in Fatherland to a large house 7. Rose Coghlan in Peaceful Valley 14 for the benefit of the attaches of the Opera House.

BUFFALO.—ACADEMY OF MUSIC: House dark week ending 10. The Kendals will brighten it up 12-14. T. J. Farron the balance of the week.——STAR THEATRE: Booth and Modjeska 9, 10 were received by crowded houses. Richelieu and The Merchant of Venice were presented, with Hamlet at the matinee.——COURT STREET THEATRE: Tony Pastor and a good co. had a succession of crowded houses week ending 10. Arizona Joe next.——CORINNE LYCEUM: P. F. Baker was welcomed by large audiences during his engagement week ending 10. On some evenings the S. R. O. sign appeared. Lizzie Evans opened 12.

ELMIRA.—OPERA HOUSE: The Boston Ideal Opera co. gave Il Trovatore 7 to small business. Performance unsatisfactory. Sol Smith Russell 10; Gilmore's Band 20; His, She, Him, Her 22, 23.——MADISON AVENUE THEATRE: Gilbert and Dickson's She to small business 3. Performances poor. Edmund Sullivan week ending 10 to a fair business, giving good satisfaction. Muggs' Landing 14.

UTICA.—OPERA HOUSE: Roland Reed in The Woman Hater to fair-sized audience 7. Sol Smith Russell in A Poor Relation to very large audience 8.——ITEMS: The announcement of the death of J. Spencer Charles was received with regret by his many friends in this city. Mr. Charles was a native of Utica, a graduate of the Utica Academy, and was a well-known singer with theatrical and opera con. He was thirty-one years old, and was the only son of ex-supervisor Owen Charles of Utica.—Manager H. R. Jacobs has secured a new lease of the Opera House for five years, and it is his intention to make it a first-class theatre in every respect. Extensive alterations will be made in the stage, and entirely new scenery will be put in. Mr. Jacobs has already booked a number of the best attractions for next season.

LOCKPORT.—HODGE OPERA HOUSE: R. J. Hazan's One of the Finest co., with P. J. Ryan as John Minister, to a fair house 3. The tank scene made a great hit.

NEWBURG.—ACADEMY OF MUSIC: Gilmore's Band 12.——ITEM: The season is about closed here. It has been fairly prosperous. Your correspondent is under many obligations to Manager Taylor for favors received.

HUDSON.—OPERA HOUSE: Around the World in Eighty Days to a very large house 8.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Herrmann, the magician, to a very large house 5. She to good business 8.

CORTLAND.—CORTLAND OPERA HOUSE: Vernona Jarbeau to good business 7.

WATERTOWN.—CITY OPERA HOUSE: W. J. Scanlan in Myles Aroon to good business 6. Annie Pixley in The Deacon's Daughter to the capacity of the house 10.

AUBURN.—BURTIS' OPERA HOUSE: Roland Reed in The Woman Hater drew a large audience 4. Sol Smith Russell, always a favorite here, did a big business 7. Vernona Jarbeau in Starlight was well received by a fair-sized audience 8.

SARATOGA SPRINGS.—TOWN HALL: W. J. Fleming's Around the World in Eighty Days to good business 6.——PUTNAM MUSIC HALL: Professor T. W. Cadwell, mesmerist, week of 6 to fair houses.

OSWEGO.—ACADEMY OF MUSIC: William J. Scanlan presented Myles Aroon to a large audience 5. Annie Pixley has a fine advance sale for 9. Barry and Fay 14; Little Lord Fauntleroy 16.

PENN YAN.—SHEPPARD OPERA HOUSE: The Charity Ball to a large house 3. Sol Smith Russell in A Poor Relation to a crowded house 8.

ITHACA.—OPERA HOUSE: The Charity Ball to a very large house 2. Vernona Jarbeau, Ithaca's favorite, in Strictly Confidential to a packed house 6.

OHIO.

COLUMBUS.—METROPOLITAN OPERA HOUSE: Every seat in the house was occupied May 2, when Thomas W. Keene appeared as Louis XI. for the benefit of the local lodge of Elks. At the conclusion of the fourth act Mr. Keene was called out and Governor Campbell of Ohio, stepped to the stage and presented him with a gold-headed cane on behalf of the members of the Lodge. Mr. Keene responded with a bright and witty speech that was received with great applause.——GRAND OPERA HOUSE: T. J. Farron and Amy Lee in The Shanty Queen to rather light business last week. This week Gracie Emmet in Suspicion, made a very favorable impression. The Main Line 12.——GLOBE THEATRE: The Boston Opera co. with Amy Harvey, prima donna, is drawing well with Olivette this week. The Mascotte next.——EICHENLAUB'S: Good business continues.

PIQUA.—CONOVER'S OPERA HOUSE: Newton Beers in Enoch Arden to very poor business. Blind Tom to a good house 3. A Bunch of Keys to fair business 5. Performance good.——ITEMS: Manager Ed. Braden of The Boy Tramp co., is visiting relatives here.—Rose Melville (Mrs. Harry Hardy) is spending the Summer here.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: Hilarity to a good house 3. The orchestra of this co. played the national anthem at the close of the performance.

LONDON.—TOLAND OPERA HOUSE: Lester's East Lynne co. to poor business 6. Performance execrable. The co. disbanded here.

URBANA.—BENNETT'S OPERA HOUSE: A Bunch of Keys to a fair audience 6. Mme. Janauschek 10.

MANSFIELD.—MEMORIAL OPERA HOUSE: A Tin Soldier to a fair-sized house 7.

DAYTON.—THE GRAND: A Pair of Jacks 3 to fair business. Co. good. Booth-Modjeska co. 5 in The Merchant of Venice, played to $2,500. The audience was the largest and most fashionable that has assembled at this theatre for many seasons.——THE PARK: Monta of Montana commenced a week's engagement 5, opening to a very large audience. Co. good. The play is slightly in advance of the usual run of Western dramas.——ITEM: Lawrence Hanley, of the Booth-Modjeska co., was busy renewing old acquaintances 5. Mr. Hanley was a member of the Soldiers' Home co. several seasons ago and has many friends here.

BELLEFONTAINE.—GRAND OPERA HOUSE: Newton Beers in Enoch Arden to a very poor house 2. Blind Tom delighted a large and select audience 8.

MT. VERNON.—WOODWARD OPERA HOUSE: Little Lord Fauntleroy 5 to a fair-sized audience at advanced prices. Lester Opera co. 19, 20.

HAMILTON.—MUSIC HALL: Wild Oats (return date) 13.

FINDLAY.—DAVIS OPERA HOUSE: A co. of barnstormers under the management of Harry De Leon, and starring Helen Lester, played to poor houses 5-7. They claimed per advertisement and paper to be a first-class co. On the opening night a good-sized and refined audience attended but on the succeeding nights there were very slim houses. Their repertoire comprises Chimes of Normandy, Bohemian Girl, Pinafore, etc. They style themselves the Lester Opera co. Cos. of this class have been of too frequent occurrence in this city.

LANCASTER.—CHESTNUT STREET OPERA HOUSE: T. W. Keene in Richelieu to S. R. O. 2. Clara Louise Kellogg to fair business 7.

NEWARK.—MUSIC HALL: Clara Louise Kellogg Opera co. to large audience 6.——OPERA HOUSE: Gracie Emmet in Suspicion pleased a fair-sized audience 2. A Tin Soldier to good business 8.

TOLEDO.—WHEELER'S OPERA HOUSE: Dark' Old Homestead 21, 22.——PEOPLE'S: Ivy Leaf to good business week closing 10.

KENTON.—GRAND OPERA HOUSE: Newton Beers, supported by a splendid co., presented Enoch Arden to good business 8. G. P. Sisson's Wild Oats 20, 29.

YOUNGSTOWN.—OPERA HOUSE: Booth and Modjeska drew a very large house at advanced prices 8.——ITEM: John Lenegan, of this city, has signed for a juvenile part next season.

ALLIANCE.—GODDARD'S OPERA HOUSE: Little Lord Fauntleroy was pleasingly presented 7.

SANDUSKY.—BIEMILLER'S OPERA HOUSE: Webber's Uncle Tom's Cabin co. 6, 7 to fair business. Excellent co. Newton Beers' Enoch Arden co. to a good house 12.

AKRON.—ACADEMY OF MUSIC: Kate Claxton presented The Two Orphans to a fair house 2. Professor Herrmann amused a large audience 3. Little Lord Fauntleroy to a large audience 6.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: Clara Louise Kellogg 8.

PORTSMOUTH.—GRAND OPERA HOUSE: Naiad Queen April 28-30 to fair business. Lester Dramatic co. next.

TIFFIN.—SHAWHAN'S OPERA HOUSE: Bristol's Horses to a large audience 2, 3.

PENNSYLVANIA.

NEWCASTLE.—OPERA HOUSE: Loder's Hilarity co. to fair business 5. Pinafore by local amateurs for the benefit of Newcastle Lodge of Elks drew crowded houses 8, 9.

ALLENTOWN.—MUSIC HALL: Gilmore's Band drew one of the largest audiences of the season 8.

POTTSTOWN.—OPERA HOUSE: A half-filled house witnessed a company in Lill, the Waif 5, and Life in New York 6. The local manager canceled their engagement on finding that Martin Hayden had no connection with the co.

READING.—ACADEMY OF MUSIC: Corinne presented Arcadia and Monte Cristo Jr. to good business week ending 10.

BEAVER FALLS.—SIXTH AVENUE THEATRE: Andrews Opera co. to a very large and fashionable audience 7. Bunch of Keys 13. Maude Granger 15.

INDIANA.—LIBRARY HALL: Mrs. General Tom Thumb to a fair business 8. He, She, Him and Her 12.

MEADVILLE.—ACADEMY OF MUSIC: Herrmann entertained a good audience 3.

OIL CITY.—OPERA HOUSE: Barry and Fay in McKenna's Flirtation drew largely 6.

BRADFORD.—WAGNER OPERA HOUSE: Sawtelle Comedy co. week ending 10 to large houses. Little Lord Fauntleroy 12. Clara Louise Kellogg 16.

SCRANTON.—ACADEMY OF MUSIC: Emma Juch Opera co. in Faust 2 to a $1,200 house. Miss Juch is ably supported by a superb co. Vernona Jarbeau in Starlight to good business 3. Ujiji, a comic opera composed by Max Frankel of this city, was produced 5 and 6 to large houses. The music is catchy and if sung by a good company will prove a success. Gilmore's Band assisted by Ida Klein and Edward O'Mahony and Mr. Henri Kochs, matinee and evening 9, to paying houses.

PLYMOUTH.—OPERA HOUSE: Vernona Jarbeau in Starlight to a fair-sized and appreciative audience 3.

ERIE.—PARK OPERA HOUSE: Reynolds, the mesmerist, to good houses 1-3. Barry and Fay in McKenna's Flirtations delighted a large audience 5.

CONNELLSVILLE.—NEWMYER'S OPERA HOUSE: Across the Continent to a fair house 2. Excellent performance.

EASTON.—OPERA HOUSE: Gilmore's Band in a grand concert given by the Order of Elks 6. This closes the season, which has been a very successful 0 12.

WILKESBARRE.—MUSIC HALL: Emma Juch Opera co. in Faust to fair business 3. Faust does not seem to suit our operagoers. Gilmore's Band afternoon and evening 8 to large business.

M'KEESPORT.—WHITE'S OPERA HOUSE: Across the Continent to good business 3. He, She, Him and Her to well-filled house 8.

TITUSVILLE.—OPERA HOUSE: Gilbert and Sullivan's Pirates of Penzance 8, by local talent under the direction of Mrs. Emily Wakefield to S. R. O. Miss Bertha Harrington as Mabel acquitted herself creditably. The choruses were strong and well drilled.

RHODE ISLAND.

PROVIDENCE.—OPERA HOUSE: Frank Mayo week ending 10 to fair-sized audiences.——GAIETY: Spider and Fly drew large houses during week ending 10. Daniel Boone week of 12.

NEWPORT.—OPERA HOUSE: Texas Steer amused a fair house 3. While the piece is lacking in such a thing as dramatic situations and climaxes, the dialogue is bright enough to afford a pleasant evening's entertainment. J. K. Polk played a return engagement 8 in The Silent Partner. It is refreshing to witness a legitimate comedy devoid of horse-play, and Mr. Polk received two curtain calls for his work.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC: MacCollin Opera co. closed the season at this house week ending 3 appearing in Beggar Student. La Mascotte, Musketeers, Falka and Bohemian Girl to good business at popular prices.——GRAND OPERA HOUSE: Jules Grau's Comic Opera co. concluded the first week of their month's engagement 3, presenting The Brigands and Amorita to large houses at popular prices.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE: John Dillon in Wanted the Earth to good business 4.

TENNESSEE.

MEMPHIS.—MEMPHIS THEATRE: The concert given by the leading amateurs of this city for the benefit of Chief Usher John Mahoney was the most artistic entertainment ever given here. The Grand Lodge of Knights of Pythias met in this city 5-8. The delegates were tendered a musical entertainment 6 when the house was packed.

CHATTANOOGA.—NEW OPERA HOUSE: The Adele Frost co. began a week's engagement 3, but owing to conflicting dates gave way to George Wilson's Minstrels, who appeared here 6 to a large audience. The performance was only fair. The Adele Frost co. will resume their engagement for the rest of the week.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE: James O'Neill tried the experiment of giving us a whole week of Monte Cristo. Although he did not lose money, there was very little made. Perhaps a better support, especially in the male parts, would have helped matters somewhat.——THEATRE: A Soap Bubble co. 28, 29 in light business.

VERMONT.

BRATTLEBORO.—TOWN HALL: Daniel Boone 25; light business. Frederick Bryton 3; excellent performance to a good house.

RUTLAND.—RUTLAND OPERA HOUSE: Running Wild was fairly well attended 7.

BURLINGTON.—HOWARD OPERA HOUSE: Running Wild, 8, to fair business.

VIRGINIA.

ALEXANDRIA.—LANNON'S OPERA HOUSE: Ovide Musin Concert co. to fair and delighted audience 6.

RICHMOND.—ACADEMY OF MUSIC: The May Festival, given 2, 3 by the Boston Symphony Concert co., together with Virginia, the Gesang-verein and other local musical associations, was an unqualified success.——THEATRE: House dark.

STAUNTON.—STAUNTON OPERA HOUSE: The Bernard Listemaro Concert co. gave a fine concert to a very large and appreciative audience 1. This closes the season, which has been the finest known for years.——ITEMS: A striking feature of the audience at the Listemaro concert was the presence of nearly three hundred school girls from the four large female colleges, located in Staunton.—Mrs. Fish, Bertie Fish and Miss Edith Miller, of the Pearl of Pekin co., who were injured in the recent railroad disaster at this place, are still at the Virginia Hotel, in charge of Mr. Temple, of the opera co. Mrs. Fish, who was but slightly injured, and Miss Miller, who sustained a broken limb, are both doing well, but Miss Fish, who received internal injuries, is in a very precarious condition and grave doubts are entertained as to her recovery. The injured ladies have received numerous attentions from the ladies of Staunton in the way of visits, flowers and delicacies.

WASHINGTON.

TACOMA.—TACOMA THEATRE: Aronson's Comic Opera co. to good houses April 29, 30 and matinee. Helen Lamont's voice was affected by a cold, which prevented her appearance. Laura Millford did acceptable work in Miss Lamont's parts. Nat Goodwin pleased large audiences in A Gold Mine 2, 3.——ITEM: A. M. Palmer's Madison Square co. make an eighty hour trip directly from New York to this city where they will begin a week's engagement June 23 at the Tacoma Theatre.

SPOKANE FALLS.—CONCORDIA THEATRE: Rudolph Aronson's New York Casino Opera co. 2, 3 in Erminie and Nadjy to large houses.

SEATTLE.—TURN HALL THEATRE: Joseph Haworth in Paul Kauvar April 23, 24 to good houses. Cleveland's Minstrels 25, 26 to very large houses. Aronson's Opera co. in Erminie 28 to fair business. Nat C. Goodwin in A Gold Mine 1 to a large and appreciative audience.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Booth-Modjeska co. in The Merchant of Venice 7 to packed house. Some seats sold as high as $15 a piece in the hands of speculators. The entire co. received an ovation.——GRAND OPERA HOUSE: Hardie and Von Leer 3-7 in On the Frontier drew top-heavy houses.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE: A Postage Stamp co. presented A Social Session 2 for the benefit of the local lodge of Elks to S. R. O.——ITEM: The Elks gave a reception in honor of The Postage Stamp co. after the performance. The affair was very enjoyable.—Aiden Benedict, supported by Frances Field, appeared in Pablo Romani 5 to light business.

ANTIGO.—BIJOU OPERA HOUSE: Noble's Dramatic co. week ending 10.

JANESVILLE.—LAPPIN'S OPERA HOUSE: Aiden Benedict in Pablo Romani to fair business 8.

MILWAUKEE.—BIJOU OPERA HOUSE: George C. Staley in A Royal Pass opened 5 to good attendance. Nellie McHenry in Lady Peggy 12.

MADISON.—FULLER OPERA HOUSE: Thomas W. Keene in Richard III. drew a house packed to the doors and many people were turned away.

LA CROSSE.—LA CROSSE THEATRE: The Ezra F. Kendall co in A Pair of Kids drew a large house 7 and gave entire satisfaction. Arthur Dunn joined this co. here.

CANADA.

MONTREAL.—ACADEMY OF MUSIC: Mme. Albani appeared in grand opera 2-7, which was the musical event of the season. La Traviata was the bill 5 and Lucia 7. Although the prices ranged from $1 to $4, standing room was at a premium. The audience was most enthusiastic and after the performances in response to repeated encores Mme. Albani sang "Home Sweet Home" and "Rends moi ma Patrie." She was the recipient of several beautiful floral offerings. After the performance of Lucia, the co. presented her with a handsome gold watch. Emma Juch is a repertoire of grand opera week of 12.——THEATRE ROYAL: Agnes Wallace Villa in The World Against Her to medium business week ending 10. The performance is a thoroughly enjoyable one and was loudly applauded. R. Anderson and Louise Villa deserve special mention for their excellent work. Kate Purssell in The Queen of the Plains week of 12.

TORONTO.—GRAND OPERA HOUSE: The Reilly and Wood's Vaudeville co. week ending 10 to excellent business. The Kendals play a return engagement 13, 17 with a nightly change of bill.——ACADEMY OF MUSIC: The Old Homestead co. did a remunerative business week ending 10. Two Sisters week of 12.——TORONTO OPERA HOUSE: One of the Finest gave 8 performances week ending 10 and The World Against Her week of 12.——ITEM: Manager O. B. Sheppard got judgment last week against the Herrman Vaudeville co. for $600 for non-fulfilment of contract in the early part of the season. That organization having canceled their engagement at the Grand and accepted one at the Academy. The judgment went by default, as no one appeared for the defendant.

ST. JOHN.—MECHANICS' INSTITUTE: J. C. Lewis and co. to very large houses 6-8. The play and support are very poor.

QUEBEC.—ACADEMY OF MUSIC: The McDowell co. week ending 3 presented The Colleen Bawn and the Black Flag to very good houses. A special feature of the presentation of the Colleen Bawn was a large tank on the stage containing 30,000 gallons of water which Manager Russell had built for the occasion.

LONDON.—GRAND OPERA HOUSE: Chanfrau in Kit 5 to a fair house.——J. H. Clarke, who plays the Judge, a leading comedy role in Kit, is a native Londoner. W. H. Currie, who appeared in a leading part in the Two Sisters co. is also a Londoner. Both of these young men are doing well in their adopted profession. Louis James in Othello 8 for the benefit of manager Kirchmer, and a good house is assured.

BELLEVILLE.—BELLEVILLE OPERA HOUSE: Kingston Amateurs in Leo the Royal Cadet to a full house 3. Belleville Amateurs in The Temple of Fame 6.

WINNIPEG.—PRINCESS OPERA HOUSE: W. A. Brady's After Dark drew crowded houses 12. Peck's Bad Boy 6; Bunch of Keys 8-10; McLean-Prescott comb. 11, 12.——BIJOU OPERA HOUSE: Levy to moderate business 1, 2.

CHATHAM.—GRAND OPERA HOUSE: Virginia was presented 7 by Louis James and a strong supporting co. This audience was not as large as the star and co. deserved. H. T. Chanfrau presented Kit 9 to fair business.

ST. THOMAS.—OPERA HOUSE: Gorton's Minstrels 3 to a small audience. Schubert Quartette 7 to a fair house. H. T. Chanfrau in Kit to good business 8.

ST. CATHARINES.—HUNT'S GRAND OPERA HOUSE: Gorton's Minstrel's gave an excellent performance to a rather light house. Two Sisters co. to fair business 8. A first rate co. Louis James presented Othello to a delighted audience 9. Mr. Mosley as Iago fairly divided the honors with the star.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AROUND THE WORLD CO.: Birmingham, Ct., May 14, Waterbury 15, Danbury 16, Bridgeport 17, Brooklyn, N. Y., 19—week.

ADELE FROST CO.: Knoxville, Tenn., May 19—week.

ARIZONA JOE: Buffalo, N. Y., May 12—week.

ALONE IN LONDON CO.: Portland, Ore., May 12—week.

AIDEN BENEDICT: Chicago May 12—week.

AROUND THE WORLD CO.: New York City—indefinite.

AFTER DARK CO.: Butte City, Mont., May 14, Missoula 15, Spokane Falls, W. T., 16, 17, Tacoma 19, 20.

ACROSS THE ATLANTIC CO.: Syracuse, N. Y., May 12—week.

ALEXANDER SALVINI: N. Y. City May 12—week.

BARRY-FAY CO.: Oswego, N. Y., May 14, Syracuse 15-17, Rome 19, Utica 20, Schenectady 21, Albany 22-24, Pittsfield, Mass., 26, Westfield 27, Lynn 28, 29, Worcester 30, 31.

BOOTH-MODJESKA CO.: Denver, Col., May 12—week.

BLUEBEARD, JR. CO.: Rockford, Ill., May 13, 14.

BALDWIN-MELVILLE CO.: Lexington, Ky., May 12 week.

BUNCH OF KEYS CO.: Steubenville, O., May 15, Wheeling, W. Va., 16, 17, Washington, Pa., 19, McKeesport 20, Connellsville 21, Wilmington, Del., 22-24.

COLD DAY CO.: Providence, R. I., May 12—week.

CARRIE ANDERSON CO.: Maysville, Mo., May 12—week.

CALIFORNIA OPERA CO.: Sacramento, Cal., May 16, 17.

CHIP O' THE OLD BLOCK CO.: Elyria, O., May 17, Oberlin 19, Norwalk 20, Marietta 21, Port Canton 22, Sandusky 23, 24.

CHARITY BALL CO.: Herkimer, N. Y., May 14, Little Falls 15, Amsterdam 16, Johnstown 17, Hudson 19, Kingston 20.

CHARLES A. GARDNER CO.: Brooklyn, E. D., May 12—week.

CITY DIRECTORY CO.: N. Y. City Feb. 17—indefinite.

CHARLES T. ELLIS CO.: Troy, N. Y., May 12—week.

CLEAN SWEEP CO.: N. Y. City May 12—two weeks.

DANIEL BOONE CO.: Providence, R. I., May 12—week.

DEVIL'S MINE CO.: Boston May 12—week.

DENMAN THOMPSON: Philadelphia May 12—indefinite.

EDITOR CO.: New York City—indefinite.

E. A. MCDOWELL CO.: Hamilton, Can., May 12—week.

EFFIE ELLSLER CO.: Omaha, Neb., May 14, Hastings 15, Grand Island 16, Cheyenne, Wyo., 17, Denver, Col., 19—week.

EUNICE GOODRICH CO.: East Saginaw, Mich., May 12—week; Bay City 19—week; Muskegon 26—week.

EZRA KENDALL CO.: St. Paul, Minn., May 12-14, Minneapolis 15-17.

EDWARD HARRIGAN CO.: Washington, D. C., May 12—week.

E. P. SULLIVAN CO.: Corning, N. Y., May 12—week; Pittsburg 19—week; Binghamton, N. Y., 26-31, Erie, Pa., June 2—week.

EVANGELINE CO.: Victoria, B. C., May 14, 15, Seattle, Wash., 16, 17, Portland, Ore., 19—week; The Dalles 26, Walla Walla, Wash. 28, 29, Spokane Falls 30, Butte, Mont., June 2-4, Anaconda 5, Helena 6, 7.

EMMA FRANK'S DOT CO.: Grand Rapids, Mich., May 12—week.

EDWIN STUART CO.: Quincy, Ill., May 12—week.

E. H. SOTHERN: Portland, Ore., May 12—week; San Francisco 19—week.

FAIR PLAY CO.: Trenton, N. J., May 12—week.

FRANK MAYO CO.: Bridgeport, Ct., May 12-14, New Haven 16, 17.

FANNY DAVENPORT CO.: Philadelphia, May 12—week.

FRANCESCA REDDING CO.: Holyoke, Ct., May 12—week.

FANTASMA (A) CO.: Kansas City, Mo., May 12—week; Pittsburg, Pa. 26—week.

FORRESTER'S BURLESQUE CO.: Boston, May 12—week.

FLOY CROWELL CO.: Binghampton, N. Y., May 12—week.

FRANK JONES CO.: Centralia, Ill., May 19—week.

FRED. WARDE CO.: Boston, May 12—two weeks.

GUILTY WITHOUT CRIME CO.: Paterson, N. J., May 14.

GEORGIE HAMLIN CO.: Port Madison, Ia., May 12—week.

H. T. CHANFRAU: Flint, Mich., May 14, Lansing 15, Ann Arbor 16, Jackson 17.

HARDIE-VON LEER CO.: Meadville, Pa., May 14, Titusville 15, Gowanda, N. Y. 16, Lockport 18, Niagara Falls 19.

HE, SHE, HIM, HER CO.: Mercer, Pa., May 14, Oil City 15, Titusville 16, Warren 17, Bradford 19, Olean, N. Y., 20.

HETTIE BERNARD-CHASE.: Chicago, May 12—week.

HUNTLEY-HARRISON CO.; Atlanta, Ga., May 12—week.

IDA VAN CORTLAND CO.: Cheyboygan Mich., May 12—week; Sault St. Marie 19—week.

JOSEPH MURPHY CO.: New York City May 5—two weeks.

J. B. POLK CO.: Boston, May 12—week.
J. G. STUTTZ'S CO.: Columbus, Tex., May 15, 16, Schulenburg 17, Flatonia 18, 20.
KATE CASTLETON CO.: Brooklyn, N. Y. May 12—week; Jersey City, N. J. 19—week.
KATE PURSSELL CO. Montreal, Can, May 12—week. Toronto 19—week; Buffalo, N. Y., 26—week.
KATE CLAXTON CO.: Brooklyn N. Y., May 12—week.
KNIGHTS OF TYBURN CO.: Jersey City, N. J., May 12—week.
KENDALS: Buffalo N. Y. May 12-14, Toronto, Ont. 15-17.
KIDNAPPED CO.: Chicago, May 12—week.
KITTIE RHOADES CO.: Jamestown, N. Y., May 19—week; Hornellsville, 26—week; Binghamton, June 2—week.
LIZZIE EVANS: Buffalo, N. Y., May 12—week.
LOUISE HAMILTON: Ticonderoga, N. Y., May 14, Port Henry 15, 17.
LONG LANE CO.: Chicago, May 12—week.
LATER ON CO.: Anaconda Mont., May 14-16, Butte 18, 20.
LITTLE LORD FAUNTLEROY CO.: Worcester, Mass., May 12—week.
LESTER-ALLEN CO.: Baltimore, Md., May 12—week; Washington 19—week.
LONDON GAIETY CO.: Chicago, May 5—two weeks.
LOST IN NEW YORK CO: Philadelphia, May 12—week.
MORA CO.: Meadville, Pa., May 12—week; Warren 19—week.
MAUDE GRANGER CO.: Washington, Pa., May 14, Beaver Falls 15, New Philadelphia, O., 16, Newark 17, Columbus 19—week.
MRS. GEORGE S. KNIGHT: Kansas City, Mo., May 12-14, Ft. Scott, Kas. 15, Atchison 16, 17.
MADISON SQUARE CO.: Boston, May 12—two weeks.
MIDNIGHT CALL CO.: Newark, N. J., May 12—week.
MY JACK CO.: Philadelphia, May 12—week.
MONTA OF MONTANA CO.: Chicago, May 12—week.
MONTE CRISTO (O'NEILL'S) CO.: Council Bluffs, Ia., May 14, Des Moines 15, Keokuk 16, Peoria, Ill., 17, Chicago 19—three weeks.
MACLEAN-PRESCOTT CO.: Winnipeg, Man., May 12—two weeks.
MILTON NOBLES' CO. Winona, Minn., May 14, La crosse, Wis., 15, Elgin, Ill., 17.
MAIN LINE CO.: Columbus, O., May 12—week.
MONEY MAD CO.: New York City, April 7—indefinite.
MODEL COMEDY CO.: Barnesville, O., May 12—week.
MUGGS' LANDING CO.: Elmira, N. Y., May 12, Waverly 15, Norwich 17, Cortland 20, Ithaca 21, Binghamton 22, Rome 24, Herkimer 26, Gloversville 27, Johnstown 28, Amsterdam 30.
MARY SHAW CO.: Philadelphia May 12—week; Buffalo 19—week.
MORS FAMILY CO.: Miamisburg, O., May 14, Dayton 15, Greenville 16, Piqua 17, Sidney 19, 20, Bellefontaine 21, Marion 22, Prospect 23, Mt. Gilead 24.
NIGHT OFF CO.: Aspen, Col., May 14, 15, Leadville 16, 17, Kansas City, Mo., 19—week.
NELLIE MCHENRY CO.: Milwaukee, Wis., May 12—week.
NEGROTTO'S CO.: Neilsville, Wis., May 12—week.
NELLIE WALTERS CO.: Ottawa, Kas., May 14, Topeka 15-17.
NATURAL GAS CO.: Paterson, N. J., May 15-17.
ONE OF THE BRAVEST CO.: Pittsburg, Pa., May 12—week.
ONE OF THE FINEST CO.: Chicago May 12—two weeks.
OLD HOMESTEAD CO.: Pittsburg, Pa., May 12—week; Youngstown, O., 19, Mansfield 20, Toledo 21, 22, Port Wayne, Ind. 23, Elkhart 24, Chicago 26—two weeks.
PAYMASTER CO.: Brooklyn, E. D., May 12—week.
POSTAGE STAMP CO.: Toledo, O., May 12—week; Detroit, Mich., 19—week.
PAIR OF JACKS CO.: Chicago May 12—week.
P. P. BAKER CO.: Cleveland, O., May 12—week; Fremont 19, Adrian, Mich., 20, Jackson 21, East Saginaw 22-24, Bay City 26, 27, Kalamazoo 28, Rock Island, Ill. 29, Davenport, Ia. 30, Muscatine 31.
RENTFROW'S PATHFINDERS: Battle Creek, Mich., May 12—week.
RICHARD MANSFIELD CO.: N. Y. City May 5—indefinite.
ROSINA VOKES CO.: N.Y. City April 14—indefinite.
ROYCE-LASHING CO.: Sault Ste Marie, Mich., May 14, St. Ignace 15, Petoskey 17, Traverse City 20, Elk Rapids 21, Manistee 22, Ludington 23, Grand Haven 25.
RHEA: Ogden, Utah, May 14, Salt Lake 15, San Francisco, Cal., 19—week; Oakland 26, 27, Stockton 28, San Jose 29, 30, Sacramento 31.
ROYAL PASS CO.: Chicago May 12—two weeks.
RIP VAN WINKLE CO.: Sault Ste Marie, Mich., May 14, Marquette 15, Negaumee 16, Ishpeming 17.
RAG BABY CO.: Newark, N. J., May 12—week: Brooklyn 19—week; N. Y. City 26—week.
ROLAND REED CO.: N. Y. City May 12—week.
RUNNING WILD CO.: Manchester, N. H., May 14, Nashua 15, Exeter 16, Portsmouth 17, Amesbury Mass., 19, Great Falls 20, Farmington 21.
SI PLUNKARD CO.: Halifax, N. S., May 15-17.
STREETS OF NEW YORK CO.: Cincinnati, O., May 12—week.
SHATCHEN CO.: N. Y. City May 12—indefinite.
SEVEN AGES CO.: Philadelphia Mar 12—week.
SILVER FALLS CO.: Boston May 5—two weeks.
SHE (Gilbert-Dixon) CO.: St. Catherines, Ont., May 14, London 15, Chatham 16, St. Thomas 17, Penn Yann, N. Y., 19, Geneva 20.
SOCIAL SESSION CO.: Toledo, O., May 12—week; Detroit, Mich. 19—week.
SOAP BUBBLE CO.: San Francisco May 5—two weeks.
STRUCK GAS CO.: Rochester, Mass., May 14.
SAWTELLE COMEDY CO.: Dunkirk, Pa., May 12—week.
STANDARD THEATRE CO.: Logansport, Ind., May 12—week.
STUART ROBSON CO.: N. Y. City April 21—four weeks.
SPOONER COMEDY CO.: Boone, Ia., May 5—week.
STAR THEATRE CO.: Escanaba, Mich., May 5—week.
SHENANDOAH CO.: San Francisco May 5—two weeks.
TOWN LOTS CO.: Chicago, May 5—week.
THOMAS COMEDY CO.: Hudson, Wis., May 15-17.
T. W. KEENE CO.: Alexander, Minn., May 14, Fergus Falls 15, Wahpeton, Dak., 16, Fargo 17, Winnipeg Man., 19—week; Duluth, Minn., 26, 27.
TOM SAWYER CO.: Indianapolis, Ind., May 12—week.
THROWN UPON THE WORLD CO.: Bristol, Ct., May 15.
TWO SISTERS CO.: Toronto, Ont., May 12—week; Montreal, Can., 19—week.
UNCLE TOM'S CABIN (Gilmore's) CO.: Richmond, Ind., May 14.
WILL O' THE WISP CO.: McKeesport, Pa., May 17.
WAIFS OF NEW YORK CO.: Victoria, B. C., May 14, Port Townsend 15, Tacoma, Wash., 16, 17, The Dalles, Ore., 19, Walla Walla, Wash. 20, Pendleton, Idaho, 21, Baker City 22, Bois City 23, 24.
WORLD AGAINST HER CO.: Toronto, Can., May 12—week; Buffalo, N. Y., 19—week.
WOMAN AGAINST WOMAN CO.: Milwaukee, Wis., May 12—week.
ZEFFIE TILBURY CO.: Halifax, N. S., June 2—ten weeks.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA CO.: Nebraska City, Neb., May 15, Lincoln 16, 17, Omaha 18.
BOSTONIANS: Helena, Mont., May 12-14, Chicago 19—four weeks.
BENNETT-MOULTON OPERA CO.: Minneapolis, Minn., May 5—indefinite.
CASTLES IN THE AIR CO.: New York City—indefinite.
COWRIED OPERA CO.: Harlem, N. Y., May 12—two weeks.
CORINNE OPERA CO.: Brooklyn, N. Y., May 12—week.
CHARLES P. HIGGINS CONCERT CO.: Mexico, N. Y., May 27, Pulaski 28, Sandy Creek 29, Adams 30, Camden 31.
FRENCH OPERA CO.: New Orleans—indefinite.
GILMORE'S BAND CO.: Utica, N. Y., May 14, Oneida 15, Ithaca, 16, Auburn 17.
JUCH OPERA CO.: Montreal, Can., May 12—week.
MCSWEENY FAMILY: Dubuque, Ia., May 17.
MACCOLLIN OPERA CO.: Greenville, S. C., May 15—week.
NASHVILLE STUDENTS (Thearle's): Chicago—indefinite.
SWEDISH LADIES' CONCERT CO.: New Richmond, Wis., May 14, Hastings, Minn., 15, Wabasha 16, Winona 17, Black River Falls, Wis., 18, Hudson 19.
SCHUBERT QUARTETTE: Lansing, Mich., May 14, Battle Creek 15, Irving Park 17, Evanston, Ill., 18, Green Bay, Wis., 19, Martinette, 26, Escanaba, Mich., 27, Negaunee 28, Marquette 29, Ishpeming 30, Hancock 31.
THE GONDOLIERS (Stetson's) CO.: Boston April 14—indefinite.
THE GONDOLIERS (Henderson's) CO: Chicago, April 26—three weeks.
WILBUR OPERA CO.: St. Paul, Minn., May 5—eight weeks.

VARIETY COMPANIES.

FORRESTER'S BURLESQUE CO.: Troy, N. Y., May 12—week.
HERRMANN'S TRANSATLANTIQUES: Sacramento, Cal., May 19, 20, Oakland 21, 22, San Jose 23, Stockton 24, Fresno 25, Santa Barbara 26, Los Angeles 27-30.
HYDE'S CO.: Kansas City, Mo., May 12—week.
HENRY BURLESQUE CO: Newark, N. Y., May 12—week.
LONDON SPECIALTY CO.: Washington, D. C. May 12—week.
LESTER AND ALLEN: Baltimore, Md., May 12—week.
NIGHT OWLS CO.: N. Y. City May 12—week.
ROSE HILL'S CO.: N. Y. City May 12—week.
REILLY-WOODS CO.: Pittsburg, Pa., May 12—week.
TONY PASTOR'S CO.: Detroit, Mich., May 12—week.
VAIDIS SISTERS.: Milwaukee, Wis., May 12—week; Chicago 19—week.

MINSTRELS.

BEACH-BOWERS' MINSTRELS: Negaunee, Wis., May 14, Ishpeming 15, Hancock 16, Houghton 17.

CIRCUSES.

ANDRESS' CIRCUS: St. Louis, May 12—week.
BARNUM-BAILEY CIRCUS: Washington, D. C., May 14, 15, Richmond, Va., 16, Lynchburg 17.
FOREPAUGH'S CIRCUS: Lancaster, Pa., May 14, Lebanon 15, Harrisburg 16, Altoona 17, Pittsburg 19, 20, East Liberty 21, McKeesport 22.
CLEMENT'S CIRCUS: Mansfield, Pa., May 14, McDowell 15, Homestead 16, 17.
HARRIS' CIRCUS: Havana, Ill., May 14, Lancaster 15.
HUNTING'S CIRCUS: Franklin, O., May 14, 15, Oil City 16, 17.
MAIN'S CIRCUS: Mount Pleasant, Pa., May 14, Greensburg 15, Latrobe 16, Ligonier 17.
ROBBINS' CIRCUS: Chelsea, Mass., May 14, Somerville 15, Stoneham 16, Woburn 17.
STONE BROTHERS' CIRCUS: Sandusky, O., May 14, 15.
WASHBURN-ARLINGTON CIRCUS: Middletown, Ct., 16, Hartford 17.
WHITNEY'S CIRCUS: Eaton Rapids, Mich., May 14, Charlotte 15.

MISCELLANEOUS.

BARTHOLEMEW'S EQUINES: Easton, Pa., May 12—Philadelphia 19—week.
GEO. KENNAN: Montreal, Can., May 12—week.
GENTRY'S EQUINES: Lawrence, Kas., May 14, 15, Leavenworth 16, 17.
HERRMANN: Providence, R. I., May 15-17.
HURLBURT'S EQUINES: Grand Forks, N. D., May 16, 17.
HILLYER'S CO.: Lynchburg, Va., May 12—week.
HANNIBAL A. WILLIAMS: Buffalo, N. Y., May 15, Lockport 16, Elmira 20, Bridgeport, Ct., 22-24.
KELLAR: Chelsea, Mass., May 14, Lynn 15-17, Portland, Me., 19, Amesbury, Mass., 20, Haverhill 21, Lowell 22, So. Framingham 23, Marlboro 24.
MRS. GENERAL TOM THUMB CO.: Connellsville, Pa., May 14, Uniontown 15, Monongahela City 16, McKeesport 17.
OLIVER WREN: Hancock, Md., May 15, Martinsburg, W. Va., 16, Laurel, Md., 17.

Woodward & Mathews, 25 West Thirtieth Street, have assistants who arrange and copy music on short notice. *,*

NEW YORK THEATRES.

UNION SQUARE THEATRE.
UNDER THE MANAGEMENT OF J. M. HILL.
Permanent Attraction.
NEIL BURGESS.
NEIL BURGESS.
THE COUNTY FAIR.
THE COUNTY FAIR.
Second Season in New York.
Evenings, 8:15. Matinees—Saturdays, 2.

CASINO. Broadway and 39th Street.
RUDOLPH ARONSON, Manager
Evenings at 8. Matinee Saturday at 2.
Admission 50 cents. Seats reserved two weeks in advance.
Jacques Offenbach's sprightly opera bouffe,
THE GRAND DUCHESS.

LYCEUM THEATRE 4th Avenue and 23d Street.
DANIEL FROHMAN, Manager
THE CHARITY BALL.
A new play by David Belasco and Henry C. De Mille.
Evenings at 8:15 Saturday matinee at 2.

DALY'S THEATRE,
SUPPLEMENTARY SEASON.
Evenings punctually at 8. Only Matinee Saturday at 2.
ROSINA VOKES
Supported by FELIX MORRIS and her LONDON COMEDY COMPANY.
See daily papers for repertoire.

BROADWAY THEATRE, Corner 41st Street.
Manager MR. FRANK M. SANGER.
Evenings at 8 Saturday Matinee at 2.
DE WOLF HOPPER
OPERA BOUFFE COMPANY.
First production of
CASTLES IN THE AIR
By CHARLES ALFRED BYRNE.
Music by GUSTAVE KERKER.

PROCTOR'S 23D STREET THEATRE.
4 WEEKS. POSITIVELY ONLY 4
Engagement of the Comedian,
STUART ROBSON. | This Evening in | THE HENRIETTA.
MR. ROBSON as Bertie the Lamb. BRONSON HOWARD'S Greatest Comedy.
Matinee Wednesday and Saturday.
Seats at Box-office three weeks in advance.

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue
The Spanish Dancing Beauty
CARMENCITA.
The Austin Sisters, Bellonini, Tattcharonna and Unie.
Wednesday, May 21, Benefit to
SENORITA CARMENCITA.
MATINEES—MONDAY, WEDNESDAY, SATURDAY

TONY PASTOR'S THEATRE. 14th Street.
Matinees—Tuesday and Friday.
SPLENDID SUCCESS. STANDING ROOM ONLY.
TONY PASTOR'S OWN MINSTRELS.
WHITE HOUSE DINNERS, LIFE IN WASHINGTON.
GILMORE'S BAND AT CONEY ISLAND.
HAYSEED INVESTIGATORS.
BILLY BIRCH, HUGHEY DOUGHERTY.

H. R. JACOBS' THIRD AVENUE THEATRE.
Corner 31st Street.
The Popular Theatre of New York. Seating capacity, 2,400
Matinees—Monday, Thursday and Saturday.
Prices, 25c., 35c., 50c., 75c. and $1.
SMITH & LORD, } BIG
MARCO & RETO. } VAUDEVILLE COMPANY.
May 19—LOST IN NEW YORK.

GRAND OPERA HOUSE.
Lessee and Manager, MR. T. H. FRENCH.
Reserved Seats, Orchestra Circle and Balcony, 50c.
This week—ROLAND REED.
Next week—THE PAYMASTER.
MATINEES—
WEDNESDAY AND SATURDAY.

STAR THEATRE. Broadway and 12th Street.
EVENINGS AT 8. MATINEE SATURDAY AT 2.
Two old favorites in a new play,
M. B. CURTIS,
The original Sam'l of Posen, and
LEWIS MORRISON in
THE SHATCHEN,
An unusually funny comedy.

MANAGERS' DIRECTORY.

Theatres.

AUGUSTA, GA.
MASONIC HALL.
Seating capacity 600. Suitable for lectures and small shows. Address W. C. JONES, Chairman Building Committee.

ANDERSON, S. C. Anderson Opera House.
Population, 4,000. Situated on C. and G. R. R., in direct line between Columbia and Atlanta. Seats 500. Folding opera chairs; new scenery painted by Cramer, of Columbia. Rental or sharing terms. Apply to T. F. HILL, Manager.

ASBURY PARK, N. J.
NEW GRAND OPERA HOUSE.
MORRISON & MORTON, Managers
Combinations and Opera Companies having open time in June, July, August and September please write for dates.
Albert Henriques has no connection with this house
Managers holding contracts communicate with above.

BEDFORD, IND.
BEDFORD OPERA HOUSE.
Population, 4,000 Seating capacity, 600. New scenery; lighted entirely by electricity; good dressing-rooms. Large stone works and quarries. Fifteen dates since January ran over $200 each. Sharing terms only. JOHN JOHNSON, Jr., Manager, Editor Democrat.

BROWNSVILLE, TENN. Opera House.
Seats 1,250. Open time for good attractions season 1890-91. House newly furnished with scenery, etc. Want first-class company with band for Fair week, Oct. 1.
MANN & MOORER, Managers.

BELLE VERNON, PA. Population, 8,000 and increasing
Belle Vernon Opera House.
On ground floor; seats 1,000. Glass manufacturing very extensive and centre of the great gas field. Best show town between McKeesport and Uniontown. For time and terms address JOHN KASTENDIKE, Post-Office Box 2,458, N. Y.

BOWLING GREEN, KY.
Potter's Opera House.
Population, 10,000. Seating capacity, 1,000.
Now booking for season 1890-91. Want a good dramatic company with band for County Fair, September 3, 4, 5, 6, 1890.
POTTER BROS.

CAMDEN, S. C. Opera House.
Population, 2,800. Seating capacity, 750.
J. L. BRASINGTON, Manager.

GAINESVILLE, Ga. Stringer's Opera House.
W. H. SMITH, Manager. Seats 600.
Complete scenery Population 4,000. Dates open.

COHOES, N. Y. Cohoes Opera House.
First-class in every respect. Seating capacity 1,000. Population, 35,000. Address ERNEST C. GAME, Cohoes, N. Y.

DUBUQUE, IOWA. POPULATION, 40,000
OPERA HOUSE.
COMPLETE SCENERY. STAGE 35x64.
RENT OR SHARE.
Correspondence Solicited. DUNCAN & WALLER, Managers.

EVANSVILLE, IND.
WANTED
OPENING ATTRACTION
FOR
THE GRAND.
Season to begin about Aug 25 or Sept. 1. Write or wire
M. J. BRAY, Jr., Manager.
KLAW AND ERLANGER New York Representatives.

FAYETTEVILLE, N. C. Population 8,000.
Fayetteville Opera House.
Seating capacity 900. Troupes playing this city can play following night in Raleigh, Greensboro or Wilmington. Now booking '90-91. Address W. C. McDUFFIE, Jr., Manager.

GADSDEN, ALA.
Kyle's Opera House.
Population, 7,500 Seats, 640.
Complete in all appointments.
Play one good attraction each week. Best show town of its population in the South Midway between Birmingham, Chattanooga, Anniston and Rome.
Only first-class attractions wanted. Apply for open time at once.
T. S. KYLE, Manager.

JUNCTION CITY, KAN.
BLAKELY OPERA HOUSE.
Centrally located on ground floor.
Seats 650. Stage, 60x38.
Proscenium opening, 28x20. Population, 4,000
OPEN TIME for Good Attractions.
A. P. TROTT, Manager.

KANKAKEE, ILL. Arcade Opera House.
Now booking for 1890-91. First-class attractions only. Best equipped theatre in the State outside of Chicago. Want first class co. with band July 3, 4. HARRY J. STERNBERG, Mgr.

MANKATO, MINN.
GRAND OPERA HOUSE.
Mankato has a population of nearly 15,000, and the largest and best appointed Opera House in Southern Minnesota. Now booking for 1890-91—first-class attractions only. Play four a month—no more. After April 2 address to Hot Springs, Ark. Have closed for this season, being compelled to do so by sickness. Address
A. G. BIERBAUER.

MIDDLETOWN, N. Y. POPULATION 15,000.
CASINO.
Seats 1,000; Steam Heat, Gas and Electric Light; Ground Floor; New Scenery, New Carpets, New Decorations. Manufacturing City; sixty miles from New York. Main line Erie R. R. Share only. First-class Companies regular prices.
HORACE W. COREY, Manager.

MADISON, WIS.
Fuller Opera House.
Opens April 7 with Daniel Frohman's Prince and Pauper Company.
Handsomest and most complete theatre in the Northwest.
Seating capacity, 1,500.
Managers of first-class attractions write for open time.
EDWARD M. FULLER, Manager.

SALAMANCA, N. Y.
NEW OPERA HOUSE
Will be opened August, 1890. Stage 32x40. Play one good company per week.
C. R. GIBSON, Proprietor and Manager.

ZANESVILLE, OHIO. Schultz's Opera House.
Seating capacity, 1,350. Open time for strictly first-class attractions for season 1890-91. Attractions playing cheap houses or popular prices need not apply.
R. D. SCHULTZ, Proprietor and Manager.

Hotels and Boarding-Houses.

CHICAGO, ILL. TREMONT HOUSE.
The Palmer Hotel.
JOHN A. RICE & CO.
Prices, $2.50 to $3.00 per day. Special rates made by the week. Rooms, single or en suite, with and without baths. The patronage of first-class theatrical people solicited.
MRS. JOHN A. RICE, Manager.

NEW YORK. 311 E. 23d St., near 3d Ave.
TO PROFESSIONALS.
Board, with well-furnished rooms, heat, gas, bath; moderate terms; near to all theatres.

PHILADELPHIA, PA.—PROFESSIONAL BOARDING House; gas, heat, bath, parlor; all modern conveniences. MRS. A. SAUNDERS, 1026 Vine Street.

The Giddy Gusher Papers
BY MARY H. FISKE.
(EDITED BY HARRISON GREY FISKE.)
FOURTH EDITION.
Retail, 75 cents. By Mail, 85 cents.
BOUND IN CLOTH.
Send orders to the office of publication,
THE DRAMATIC MIRROR,
145 Fifth Avenue, New York.

MAGGIE MITCHELL
SUPPORTED BY
HER OWN DRAMATIC COMPANY
SEASON 1890-91.
CHARLES ABBOTT, Manager.
Permanent address care ABBOTT AND TRAIL, Room 17, 1193 Broadway

MR. ROBERT DOWNING
"EDGEMORE,"
RENNINGS, D. C.

MISS LOUISE LITTA
Starring in Clay M. Greene's version of
CHISPA,
Season of '90 and '91, opening the latter part of August, at the People's Theatre New York. For open time address
WILLIAM SWEET, Manager
Care of Gustave Frohman,
19 East 28th st., N.Y.City
HOWE & HUMMEL, Attorneys.

STAR ★ THEATRE
BUFFALO, N. Y.
Handsomest theatre in the city on ground floor. Lighted throughout by electricity, and furnished with all modern improvements. Stage, 45x75, opening 40 feet; seating capacity 1,500, 600 on lower floor. Now booking time for season of 90-91. None but first-class attractions need apply.
IMPORTANT NOTICE.
In future this theatre will be under the management of the proprietor, EMANUEL LEVI, who will spare no trouble or expense to make it the most attractive theatre in Buffalo.
For further particulars, address E. LEVI, Star Theatre, Buffalo, N. Y.

H. S. TAYLOR,
DEALER IN
AMERICAN & FOREIGN PLAYS
AUTHORS' AGENT, ETC.
1193 Broadway, New York.
SEND ONE CENT STAMP FOR CATALOGUE.

A PAIR OF JACKS.
Farcical Comedy by H. Grattan Donnelly.
WILL O. WHEELER, Manager
GEORGE S. MILLER, Proprietor. Address, 17 W. 28th St.

MARGARET MATHER.
Address En Route.

MITCHELL'S
STANDARD XYLOPHONES,
Brattleboro, Vt., are used by the best players

FOR RENT.
ELMWOOD OPERA HOUSE.
Seats 1,000. Population of town, 10,000. Suburban town, 20,000. Good stage. Ten sets of scenery. Will rent to eight party for three, five or ten years. Best of reasons for renting. A good show town. House recently remodeled. References given if required. Address WM. H. THOWBRIDGE, Prop'r, South Framingham, Mass.

MISS VIOLET MASCOTTE, Singing and Dancing Soubrette, from Drury Lane, London. Skirt and other Dancing taught in six lessons. Letters only. 56 W. 28th St., N. Y. City.

E. COLLYER, 46 Clinton Place, N. Y. City.—Soubrettes, comedians and others desiring to be perfected in dancing for comedies, dramas, etc., reasonable. 10 A. M. to 10 P. M. Call

H. PRICE WEBBER, Manager Boston Comedy Co. 14th season. Organized May 31, 1875. Permanent address Augusta, Me., or 202 Washington Street, Boston, Mass.

JAMES L. CARHART.
With Boston Theatre Stock Co.
Season 1890-91.

LIZZIE EVANS.
Starring in THE BUCKEYE.
C. R. CALLAHAN, Manager.
Address 68 Irving Place, New York.

DR. LOUIE SCHOOL OF
ACTING AND ELOCUTION.
READERS AND ACTORS
open to engagements, address 1122 Arch Street, Philadelphia, Pa.

MRS. FANNY DENHAM ROUSE
As Mrs. Martha Sockin.
Silent Partner Co.

WILLIAM L. BECK, ESQ.
Comedies, dramas, farces, etc., written to order. 139 Ohio St., Cleveland, O.

J. A. NUNN at liberty. Characters and old men. Last season Doc Dufunny with Ezra Kendall in A Pair of Kids. For manent address, 250 W. 39th St.

KATE SINGLETON at liberty First old women and character actress.
312 East 55th St.

MARIE BARNUM (Mrs. J. H. Byley) prepares pupils for the Stage. Instructions in Elocution, Character-drawing and Facial Expression, Stage Dancing, poetry of motion and Deportment. Special instruction to Amateurs.
Hours from 12 till 4. Address R. Y. Mirror.

GLEANINGS.

THE management of the Casino are announcing the last weeks of The Grand Duchess at that house. The new opera of The Brazilian will be presented, most probably, early in June.

THE Arch Street Theatre, Philadelphia, and the Opera House, La Salle, Ill., have been added by Klaw and Erlanger to their list of theatres.

WRIGHT HUNTINGTON, who is getting up the camping-out party for this Summer, has met with great success, both in getting together a company and in getting time. Each of the four towns have got up a guarantee list of a hundred subscribers.

EDWIN F. GILLETTE, at one time treasurer of the Star Theatre, will be the treasurer of Herrmann's new theatre in this city next season.

THE work of altering and remodeling the Fifth Avenue Theatre began at that house on last Thursday. It is probable that Manager H. C. Miner will open a preliminary season at this house during the first week in August.

ALDRICH KNIGHT will continue to play his old part of the Minister in the Wages of Sin company.

THE McCaull Opera company will open its next season with a two weeks' engagement in this city about September 1. Alfred Joel will continue as the business manager.

FREDERICK STINSON, who was with Julia Marlowe during the past season will act as her manager next season.

A NUMBER of new fire escapes are being erected on the Broadway side of the Casino. They will be completed when the roof garden is opened.

TIM CRONIN will be a member of Herrmann's Vaudeville company next season.

IT is rumored that Gilbert and Sullivan have separated and that Gilbert has severed his business relations with D'Oyly Carte.

LOUIS ALDRICH was presented with a gold watch, chain, charm, pencil and locket by the Actors' Order of Friendship. The presentation took place after the performance of The Editor, at Palmer's Theatre, last Friday evening.

W. L. HINES and Earle Remington are to star next season in a new play by J. J. McCloskey, entitled The Hearts of New York.

SAMUEL DRAKE, who is a cousin of Joseph Jefferson, and who was once a member of Edwin Forrest's company, was admitted yesterday (Tuesday) to the Home for Old Men at St. Johnsland, L. I., through the efforts of the Actors' Fund. Mr. Drake is sixty-five years old.

THE receipts of the De Wolf Hopper Opera Bouffe company at the Broadway Theatre last week were $10,000, and it is claimed that this exceeds the opening receipts at that house of the Francis Wilson Opera company. A number of changes for the better have been made in the opera.

JOHN L. SULLIVAN is the latest acquisition of The Paymaster company. He spars nightly in one of the scenes with a brother pugilist; and the work of elevating the stage still goes merrily on.

A DOMESTIC CYCLONE company closed its season abruptly at the Lee Avenue Academy of Music, Brooklyn, on last Saturday afternoon, owing to the disappearance of its manager, P. H. Connors.

JOSEPH FRANKEL has been engaged to act as press agent of the De Wolf Hopper Opera Bouffe company.

THE Emma Juch Opera company will have a season of openings without parallel next Fall. They will open their season by dedicating the new Broadway Theatre at Denver. On their way back to Memphis the company has been offered the opening of two other new houses. They will dedicate the new Grand Opera House at Memphis and the new Duquesne Opera House at Pittsburg. In addition to all these, this organization is now negotiating to open five other new theatres.

OSCAR EAGLE has been engaged by Charles Frohman to play the part of General Haverill in Shenandoah next season.

MISS AVERY STRAKOSCH has been engaged for the Summer season of the Junius Howe Opera company in Baltimore, which will open next Monday night with The Black Hussar. Miss Strakosch will sing all the leading soprano roles.

CLARA RAINFORD and Little Lillian are engaged for next season with The Burglar company.

MASTER AND MAN is reported to have made the biggest success in Chicago of any melodrama ever presented in that city.

THE managers of Louis Aldrich, Messrs. Klaw and Erlanger, are counting on four weeks of prosperous business for The Editor at Palmer's Theatre. They have already begun booking the piece in the larger cities for next season.

Send to Woodward & Mathews, 25 West Thirtieth Street, for extra verses for any class of song (topical or otherwise). *,*

RED STAR LINE

UNITED STATES AND ROYAL BELGIAN MAIL STEAMERS.

	Tons.
FRIESLAND (Npd),	7,000
WESTERNLAND,	6,000
NOORDLAND,	5,000
WAESLAND,	5,000
BELGENLAND,	4,000
RHYNLAND,	4,000
PENNLAND,	4,000
SWITZERLAND,	3,000
NEDERLAND,	3,000

From Philadelphia, or New York, to Antwerp:

FIRST CABIN, - - $45 and upwards. SECOND CABIN, - - $35 and upwards.
" ROUND TRIP, $85 " " ROUND TRIP, $65 "

Red Star First Cabin Return Tickets will be honored by the Inman Line from Liverpool or Queenstown.

For further information, apply to

PETER WRIGHT & SONS, Gen'l Agents.

305 Walnut Street, Philadelphia. 6 Bowling Green, New York.

THEATRICAL SCENERY

SOSMAN AND LANDIS

SCENIC STUDIO,

236-238 Clinton St., Chicago, Ill.

We have the largest establishment devoted exclusively to artistic scene-painting there is in the world.

Over 2,000 Theatres, Opera Houses and Halls, now using scenery made by our firm. Everybody more than satisfied, and none of them mourning "the decadence of Scenic Art."

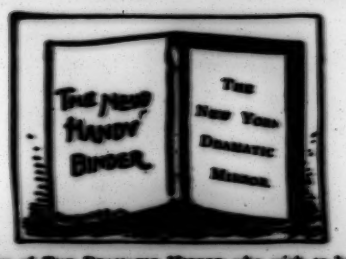
We now have under contract a number of the finest theatres being built in the United States.

We think it will be decidedly to the interests of managers and owners to get our estimates before contracting elsewhere.

We manufacture the finest line of STAGE HARDWARE on the market, and deal in stage carpets, grass mats, and in fact every accessory used on stages.

Estimates and Catalogues on Application.

The N. Y. Dramatic Mirror Binder.



Readers of THE DRAMATIC MIRROR, who wish to keep the paper neatly filed, will find our Handy Binder convenient and serviceable. It is made of strong cloth covers, gilt-lettered, and holds 52 or more numbers.

This binder allows the opening of the papers perfectly flat. It also allows the taking out and replacing of one or more papers from any part of the file without disturbing the rest.

PRICE, - - - - 75 CENTS

By mail to any address (postage prepaid), 95 cents.

THE NEW YORK DRAMATIC MIRROR, 145 Fifth Avenue, New York.

ROSABEL MORRISON

Dramatic offices of Julius Frohman.

The Essence

NOTHING IN THE WORLD EQUALS IT FOR A SPRING MEDICINE.

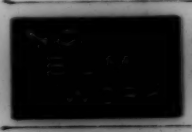
THE SALVE

CURES EVERY KIND OF CUT OR OPEN WOUND

DEPOT, 23 DEY STREET,

ROOM 17, NEW YORK CITY.

H. LE GEY.



500 LETTER HEADS, SPECIAL DESIGN, with PORTRAIT, $6. Hundreds of testimonials. MYERS BROS., Engravers, 85 John St., New York. Book of Designs, 10c.

Theatrical Copying at Short Notice.

Z. & L. ROSENFIELD, Stenographers and Typewriters, 32 East 23th St., (Frohman's Offices), 49 Liberty St., Tel. 280 John, 30 Broad St., Tel. 488 New. Stenographers and Typewriters furnished with or without machine by the hour, day or week.

HARDMAN PIANO

HARDMAN, PECK & CO. Mfrs.

WAREROOMS, 5th AVE. & 19th ST.

40,000 IN USE.

NEW YORK CENTRAL & HUDSON RIVER R. R

GREAT FOUR-TRACK TRUNK LINE.

SUPERIOR SERVICE! FINEST EQUIPMENT! GREATEST COMFORT!

GRAND CENTRAL STATION, Fourth Avenue and Forty-second Street, New York.

THE NEW YORK CENTRAL is the only line landing its passengers in the City of New York, in the centre of the business and residence district, and convenient to the large hotels. All parts of the city can be quickly reached by means of the Elevated railroads and horse-car lines which radiate from Grand Central Station.

For information, address

M. C. ROACH, General Eastern Passenger Agent, No. 413 Broadway, New York.

GEORGE H. DANIELS, General Passenger Agent, Grand Central Station, New York.

UNION TRANSFER AND STORAGE CO.

121 to 125 East 23d Street.

Telephone Call, 21st Street, 109

Branch Offices—287 Fourth Avenue, and 124 PARK AVENUE, Opp. Grand Central Depot.

Large vans for furniture moving, city and country. Packing of china and works of art a specialty. Storage for furniture reduced 25 per cent.

Trunk storage reduced to 25 cents per month.

TRANSFER. W. McCarty Little, Pres. J. H. James, Sec. and Treas.

Moving of Theatrical Companies a Specialty

GIBB'S NEW

Route and Reference Book

OF THE UNITED STATES AND CANADA.

With Over 50 Route Maps.

Especially adapted for the use of Theatrical Managers, Advance Agents, Commercial Travelers, Merchants, and others. Containing the names and population of the principal towns, with most direct routes for reaching same, where connections can be made, distances between town and town, railroad fares, hotels (with rates), etc. Also, alphabetical tables, containing the leading industries, and the number of firms engaged in same in each town.

Handsomely bound in flexible leather cover, PRICE, FIVE DOLLARS. Orders may be sent to the

NEW YORK DRAMATIC MIRROR, 145 Fifth Avenue, New York.

VELVETIA BEST FACE POWDER MADE SOLD EVERYWHERE.

To All Whom It May Concern:

You are hereby notified of my acquisition from Victorien Sardou of the exclusive right to produce THEODORA, and that I will PROSECUTE BY INJUNCTION, for DAMAGES and OTHERWISE, to the full extent of the law, any one producing or permitting the production of said play without my permission in the United States and Canada.

FANNY DAVENPORT.

A. J. DITTENHOEFER, Counsel

American Academy of the Dramatic Arts

LYCEUM THEATRE BUILDING, N. Y. CITY

THE NEXT ACADEMIC YEAR BEGINS OCT. 28, 1889

For particulars address the Secretary.

E. P. BORDER, Secretary's Office, 19 E. 24th St., N. Y. City.

ESTABLISHED 1858.

LAFAYETTE W. SEAVEY, SCENIC ARTIST, New Scene Studio, Walton Avenue, near 138th St., Harlem R.R. Station, New York. Telephone "549 Harlem."

ERIE

Vestibuled LIMITED.

CHAUTAUQUA LAKE ROUTE

BETWEEN

NEW YORK AND CLEVELAND

AND

NEW YORK AND CHICAGO.

WEST BOUND:

Leave West 23d Street, every day	2.30 P. M.
Leave Chambers Street, every day	2.50 P. M.
Arrive at Cleveland, next day	10.05 A. M.
Arrive at Chicago, next day	9.40 P. M.
Via Chic. & Atl. R'y.	

EAST BOUND:

Leave Chicago, every day	10.15 A. M.
Via Chic. & Atl. R'y.	
Leave Cleveland, every day	8.25 P. M.
Arrive at New York, next day	5.15 P. M.

VESTIBULED PULLMAN SLEEPING CAR made specially for this service is run on this train through to Cleveland.

East bound the Sleeping Car from Cleveland is attached to the Vestibuled Limited at Leawittsburg.

Passengers in both directions enjoy the advantages of the DINING CAR.

I. P. FARMER, Gen. Pass. Agent.

GEO. DeHAVEN, Asst Gen. Pass. Agent.

LADIES, ATTENTION!

The best face and nursery powders made and guaranteed to be free from lead, zinc, bismuth and all other injurious minerals, are contained in the PREPORATED CHAMOIS SACHETS, the most delightful toilet accessory ever invented. For sale everywhere, or sent by mail. Price, 25 cents. Theron R. Co. Sole Manufacturers, 49 Park Place, N. Y.

DOBLIN TAILOR

854 BROADWAY,

(Morton House).

Only the VERY FINEST TAILORING at MODERATE PRICES, for CASH, the INVARIABLE RULE.

SPRING AND SUMMER STYLES NOW READY.

Katherine C. Herne

CAN BE ENGAGED.

Address, DORCHESTER, MASS.

N. B.—DRIFTING APART for sale or to let.

Edward Webb

LEADING TENOR.

Re-engaged with E. E. RICE, season 1889-90

Summer season JUNIUS HOWE, Academy, Baltimore.

Neil Burgess

IN

THE COUNTY FAIR.

Under the management of

DAVID TOWERS.

Address Union Square Theatre.

James A. Herne.

CHARACTER ACTOR.

Can be engaged to act or manage.
Will stage new productions.

Would like to arrange with a responsible and capable manager to produce his latest and best plays,

SHORE ACRES.

and

FALL RIVER, a four-act Drama,

Just completed by JAS. A. HERNE and HAMLIN GARLAND.

Address, DORCHESTER, MASS.

Sam Diamond

THE YOUNG BANJO SOLOIST.

AT LIBERTY. AT LIBERTY.

Some opinions of the press:

"The leader among solo players . . . Sam Diamond plays with the skill of a master."—N. Y. Amusement Bulletin.

"Sam Diamond's banjo solos reveal wonderful skill."—Stamford Advocate.

Astonished and delighted the audience."—Mt. Vernon Record.

"As a performer of Wagner, Waldteufel, Strauss, Meyerbeer, etc., Mr. Samuel Diamond is champion."—*Long Branch Gazette, Aug 16, 1887.*

Instruction Parlors, 68 W. 23d Street, New York.

Mabel Amber.

LEADING.

Address N. Y. Mirror.

Mrs. Emma Waller,

ACTRESS AND ELOCUTIONIST.

Prepares ladies and gentlemen for the stage, and coaches stars, amateurs and others in special characters.

Successful pupils: The Misses Maud Harrison, Margo Mather, Kathryn Kidder, Louise Thorndyke, Cora Tanner Selina Fetter, Stella Teuton, Cora Dean, etc.

261 WEST 31st STREET, NEW YORK.

Mr. Fred. Williams

TEACHER OF ACTING.

Will receive his pupils, after May 1, at the American Academy of Dramatic Arts, Lyceum Theatre. Office 22 East 28th Street.

Mr. Alfred Ayres.

224 West 15th Street.

Author of "The Orthoepist," $1; "The Verbalist, $1; "The Mentor," $1; "The Essentials of Elocution," etc.; "Grammar Without a Master," $1, etc.
By mail, postage paid

ELOCUTIONARY AND DRAMATIC INSTRUCTION

Mr. Jesse Williams

Gives Lessons in Vocal Culture,

Deep Breathing, Vocal Formation, Tone Production and the Art of Singing in English.
Address 246 Sixth Avenue, New York.

Sig. A. Farini

VOCAL CULTURE

Reception hours from 1 to 7 p m 62 Lexington Avenue

Miss Emma R. Steiner.

MUSICAL LIBRARY. Orchestrations of 100 operas for sale or rent. Address Steinway Hall, New York.

M. Herrmann,

THEATRICAL and BALL COSTUMES.

115 FOURTH AVENUE, NEW YORK.

Amateur Theatricals a Specialty.

Hawthorne.

COSTUMER.

4 East 20th Street, New York

The Eaves Costume Co

63 East 12th Street, New York.

Daily competition in price, style or workmanship. Managers, and the profession generally, will find it advantageous to obtain estimates from this old and reliable house. New wardrobe made to measure for sale or hire. The largest stock of Armor, Theatrical and Opera costumes in the United States especially adapted to amateur theatrical uses. Send for catalogue.

Edwin Booth

Letters may be addressed

care DRAMATIC MIRROR.

Miss Kate Forsythe

Address care MIRROR.

Marie Greenwood

PRIMA DONNA SOPRANO.

Permanent address MIRROR office.

Clara Louise Kellogg

CONCERT AND OPERA CO.

EN ROUTE.

CARL STRAKOSCH, Manager,
Steinway Hall, New York.

Clara Thropp

As TAGGS.

COUNTY FAIR.

Union Square Theatre.

Agnes Herndon

250 West 22d St.

Miss Adelaide Moore.

SHAKESPEAREAN AND LEGITIMATE TOURS, under the direction of W. B. MOORE.

THIRD ENGLISH PROVINCIAL TOUR will commence on April 14, Grand Theatre, Glasgow. Aberdeen, Dundee, Manchester, Halifax, Liverpool and Birmingham to follow. London season, Globe Theatre, June 16 to August 2.

FOURTH AMERICAN TOUR commences October, 1891.

NOW FILLING RAPIDLY.

For time, apply to GUSTAVE FROHMAN, 19 East 28th Street, New York.

Mr. Geo. Wotherspoon,

ACTING MANAGER,

For Mr. Wesley Sisson, of New York. Directing the Australian tours of the play, LITTLE LORD FAUNTLEROY, and the American comedian, Mr. ROBERT McWADE.

Address PRINCESS' THEATRE, Melbourne, Australia.

Wm. Blaisdell

THE SINGING COMEDIAN.

McCAULL OPERA CO. AFTER AUGUST 1st.

At Liberty June and July.

Address 19 E. 28th St.,
Care GUSTAVE FROHMAN.

Miss Grace Hilton

Address MIRROR.

Miss Emma Jones Ince

(Mrs. John E. Ince).

AT LIBERTY.

COMEDIENNE (Character or Eccentric). Voice, contralto. Speaks French fluently.

Permanent address, 111 E. 27th Street, New York.

Lionel Bland

ECCENTRIC CHARACTER ACTOR.

Late with FASCINATION Co.

Engaged to play the Duke in Olivette at the Grand Opera House, Chicago. Address MIRROR

J. W. Herbert

Address MIRROR.

Henri de Lusson

JUVENILE.

AT LIBERTY. Season 1889-90 with Thomas W. Keene, playing Tressel, Montano, Decius, Oliver, Rosencrantz, etc.

Address MIRROR.

Harry Watcham

1890-00 season, in advance of Denman Thompson's traveling company in The Old Homestead.

Next season with Manager P. Harris. Address MIRROR Office

Fanny Davenport

Second Season

LA TOSCA.

Continued and Triumphal Success

A SELECTED COMPANY

Headed by MELBOURNE MacDOWELL.

T. D. Frawley

LIEUTENANT SCHUYLER in

THE SENATOR,

With WILLIAM H. CRANE.

Edward J. Hassan.

Proprietor and Manager

ONE OF THE FINEST.

Miss Josephine Cameron

EXPERIENCED MANAGER

With capital can secure a strong play and above star, who has some money. Play ran at the Adelphi Theatre, London, for 100 nights. Was a great success. Address MIRROR.

George Sweet.

OPERA, ORATORIO AND CONCERT

37 and 39 West 42d Street, New York.

Phil. H. Irving.

BUSINESS MANAGER.
Season 1890-91.
The latest London, New York and Boston success,

MY JACK.

Permanent address, care KLAW & ERLANGER

Celie Ellis

Specially engaged for Black Hussar, Falka, Fatinitza, etc., Academy of Music, Baltimore, May 19. Now open for regular season 1890-'91.

COMIC OPERA OR COMEDY.

Permanent address 222 West 23d St., New York.

Kittie Rhoades.

AT LIBERTY.

1890—SEASON—1891

Address Rhoades Lodge, Port Byron, N. Y.
W. R. WARD, Manager. Season 1889-90.
Permanent address, Rhoades Lodge, Port Byron, N. Y.

Maida Craigen

At liberty after May 10.

ARTHUR F. BUCHANAN

PRINCE AND PAUPER CO.

W. J. Butler.

Heavies, or Heavy Leads.

EMMA LATHROP.

Characters, or Old Women.

Season 1890-91.—DISENGAGED.—Season 1890-91.

Address care of Offices of GUSTAVE FROHMAN.

Frank Holland.

LEADING MAN.

AT LIBERTY season 1890-91.

Three years with Kittie Rhoades. Address MIRROR.

Charles B. Hanford.

After four seasons with

THE BOOTH-BARRETT-MODJESKA COS.

Playing Mark Antony, Gratiano, Perin, King Claudius, Baradas, Don Jose, etc., will be AT LIBERTY FOR SEASON 1890-91.

Permanent address, 204 F street, N. W., Washington, D. C., or Players' Club.

Alice and Francis Gaillard

Address Tivoli Opera House, San Francisco, Cal.

Miss Ada Glasca

PRIMA DONNA SOPRANO.

AT LIBERTY.

Address Masonic Temple, Cincinnati, Ohio

Alice E. Johnson

PRIMA DONNA SOPRANO.

Comic Opera, Repertoire 30 Operas. Address MIRROR.

Israel Albert Washburne.

WITH MR. BARNES OF NEW YORK.

Frank M. Kendrick

COMEDIAN.

Special engagement Season 1890-91
ROBERT B. MANTELLE CO. DISENGAGED.

Lidiana Miska

DARK SECRET CO.

Address MIRROR, or SIMMONDS & BROWN

Aldrich Knight

Address MIRROR.

R. A. Roberts

STAGE DIRECTOR

For Daniel and Charles Frohman, Al. Hayman and William Gillette.

Address the HAYMAN-FROHMAN OFFICES, Broadway, N. Y. City.

William Humphrey

AT LIBERTY FOR NEXT SEASON.

SEASON 1889 and '90 with THOMAS W. KEENE, playing Mark Antony, De Maupratt, Bassanio, Laertes, etc.

Address SIMMONDS & BROWN.

Charles A. Bigelow

LEADING COMEDIAN.

Re-engaged with Carleton Opera Co. Season '90-'91

Emily Rigl

As MARINA,

In Mr. Barnes of New York

Rachel Booth

NATURAL GAS.

Fifth Avenue Theatre.

Marie Barnum

(Mrs. J. H. Ryley). From the principal London Theatres.

Singing and Dancing Soubrette.

DISENGAGED. Address MIRROR

Palmer Collins

At liberty May 19. Lead, Heavies and Character.
331 West 34th St., or Actors' Fund.

Arthur Dunn

A PAIR OF KIDS CO.

Address Briggs House, Chicago.

Oscar Eagle

GEN. HAVERILL in SHENANDOAH.

Season 1889-90.

Francis Naylor.

Permanent address P. O. Box 688, St. Louis.

Ada Boshell.

SOUBRETTE. Agents or 1871 9th Avenue.

Fred'k Lennox.

DISENGAGED SEASON 1890-91.
Address 36 East 21st Street, New York.

Alonzo H. Hatch.

MANAGER THE ALONZO HATCH OPERA CO.
Permanent Address, P. O. Box 703, Chicago, Ill.

Mrs. Frank E. Rea

Evangeline Cottage,
Winthrop Beach, Mass.

Mina Gleason

CONSTANCE HAVERILL in SHENANDOAH

Travelling compan , season 1890-91.

Lucille La Verne

Effie Elsler company. Address Gustave Frohman.

Miss Agnes Stone

OPERA OR COMEDY.

Address 19 King Street, Worcester, Mass

Maude De Orville

At liberty for Summer and season 1890-91. Leads and Juveniles. Address—Lake, Ohio.

Geo. D. Macintyre.

KATE CLAXTON CO LEADING HEAVY.

Lottie Alter.

Jennie Wilson, Lost in New York. En route.

Albert Bruning.

At liberty rest of season. Lawrence Barrett Co. 1889-90-91.
Address MIRROR

Lulu Klein.

Stella, In Spite of All. Eurydice Mole, Featherbrain.
AT LIBERTY Address MIRROR.

Marie Hillforde.

LEADS DISENGAGED Address MIRROR, or agents

Thomas W. Ryley

COMEDIAN. At liberty season 1890-91.
Address 126 West 83d Street.

Frank Hennig

HEAVIES.

Sixth season. Thomas W. Keene Co.

Steve Maley

Character Irish Comedian. Disengaged for season '90-'91.
Address, en route, Hilarity Co., or this Office.

H. Corson Clarke

With KATE CASTLETON.

Walter Perkins.

COMEDY and CHARACTER. Address MIRROR.

Pearl Means

With Effie Elsler Address MIRROR

Frank R. Mills

Juvenile Disengaged after May 10 Address MIRROR

Chas. D. Herman

At liberty. Agents, or 4,116 Baring Street, Philadelphia.

Frank Lander

Leads with Richard Mansfield. Madison Square Theatre.

Stella Rees

Leading business. Address care MIRROR

Edwin A. Barron

COMEDIAN, at liberty Address Rutherford, N. J.

Fitzhugh Owsley

Characters. At liberty. Address MIRROR.

TO MANAGERS!

I have the honor to announce I have engaged the Great Actress,

MISS AGNES HERNDON,

For the coming Dramatic Season. The Distinguished Artiste will appear in her successful Play,

LA BELLE MARIE, The New, Comedy **THE SENATOR'S WIFE,** and the Realistic Drama, **A REMARKABLE WOMAN.**

MISS HERNDON in the Thrilling Duel Scene.

No expense will be spared in Support and Printing, making this one of the strongest attractions on the Road. Time wanted for week of Oct. 6 and after, care KLAW & ERLANGER.

AUSTIN EVANS, Proprietor of Herndon Company.

WANTED.

—AN—

Opera Company

WITH REPERTOIRE

for new Summer Theatre at Little Rock, Ark. Correspondence solicited with manager of experience to organize, if necessary, a comic opera company for season of three months, New Summer Theatre at Glenwood Park, Little Rock. Seating capacity over 800, fifteen minutes' ride from any portion of the city. Write in full giving names of singers, strength of company, etc.

Address SAM F. HILZHEIM,
Manager Opera House, Fine Bluff, Ark.

THE BARTON OPERA HOUSE FRESNO, CAL.

SEATING CAPACITY, 1,500. BUILT ON GROUND FLOOR.

ROBERT BARTON, - Proprietor and Manager | C. M. PYKE, - - - - Business Manager

One of the Largest, Handsomest and Most Thoroughly Equipped Theatres on the Pacific Coast.

Built of Granite, Pressed Stone, Pressed Brick and Terra Cotta. Absolutely safe in case of Fire, being supplied with Numerous Exits and Fireproof Curtain. Lighted with Incandescent Lights, with gas in reserve in case of necessity.

Seated with the Latest Improved Automatic Opera Chairs, in crimson and gold brocade.

The Decorations are of a Bright Gold Color.

On the Parquet and Dress Circle Floors, there are two large Foyers, artistically furnished, and Ladies' and Gentlemen's Parlors, Coat, Cloak and Toilet Rooms.

House will be Heated by Steam in Winter, and supplied with the Latest Improved Cooling Apparatus for Summer.

Dimensions.—Theatre proper, 75x150; Stage, 48x75; Height to Gridiron, 70 feet; Height to Grooves, 20 feet; Proscenium Opening, 34x37; Main Entrance, 25 feet.

Seating.—Parquet and Circle, 700; Balcony, 300; Gallery, 300; 8 Proscenium Rooms, very unique in design; 8 Loges.

Ten Dressing-rooms on stage level; 10 under stage, with 8-feet ceiling; also large Music and Supers' Rooms. All have incandescent lights, gas and running water.

C. K. KIRBY, Architect; SAMUEL BERKES, Master Stage-Carpenter, and J. M. BOYD, Clerk of the Works.

Also the ARMORY HALL on Second Floor, connecting with First Balcony of Theatre; 64 by 73 feet. Ceiling Richly Arched and 20 feet high. Handsomely Decorated and Lighted with Incandescent Lights and Gas. Ladies' and Gents' Reception, Coat, Cloak and Toilet Rooms, all elegantly furnished. THE OPERA HOUSE WILL BE READY TO OPEN ABOUT SEPTEMBER 15, 1890; THE HALL BY JULY 1. Only First-class Attractions will be played.

For dates and further particulars, apply to C. M. PYKE, Business Manager, Fresno, Cal.

1890 ~~~~ SEASON ~~~~ 1891

Mr. George Edgar

Supported by an excellent Dramatic Company, will begin a tour of the United States and Canada early in September, appearing in a new, original and Powerful Drama, entitled

THE BANKER

Written for him expressly by JAMES SCHONBERG, author of Narcisse, True as Steel, The Vagrant, Prudence Rugg, etc.

This production will be an expensive one, and will be staged in the most perfect manner in its every detail, while the lithographs and printing will be of the most exquisite.

The organization will be under the management of

Mr. LUKE R. FORD.

The contracting will be conducted by HORACE WALL. Address all communications and applications for time to WALL'S AMERICAN AMUSEMENT AGENCY, 12 West Twenty-eighth Street, New York City.

HELMER & LIETZ.

Our trade-mark shows you the ladder of fame.
Where QUALITY stands on the topmost round;
PRICE has fallen, and now, helpless and lame,
On his back, in pain, he writhes on the ground.

The "Mirror" we choose, to tell you the news,
That now we sit fast, in a store at last.
The basement we quit, thus showing our wit;
For in that dark hole, upon our poor soul,
Was stifled our skill, in spite of our will.
In coming seasons, we will give reasons.
As in seasons past, like the trumpet's blast:
That we earn our fame, and so win the game,
That our ev'ry foe, shall feel vertigo,
As each mother's son, to our store shall run,
And each Lady fair, buy of us her hair;
For our shibboleth, followed to our death,
Kindled from rare spark, is our fine trade-mark.

WE LEAD! OTHERS FOLLOW!

HELMER & LIETZ, Theatrical Wigmakers and Manufacturers of Standard Cosmetics, 129 Fourth Avenue, below Thirteenth Street, New York.

IT'S A FACT.

HARRY BOOKER in THE STOWAWAY

THE VERDICT OF THE PRESS:

UTAH.—"Harry Booker is an ideal comedian."—*Deseret News.*
COLORADO.—"The character of the Stowaway was admirably acted by Harry Booker."—*Denver News.*
MISSOURI.—"Booker's Dickey Dials is a masterpiece."—*St. Louis Star and Times.*
TENNESSEE.—"Harry Booker's Dickey Dials was a star performance."—*Memphis Commercial.*
KENTUCKY.—"Harry Booker, as the Stowaway, was the most popular member of the cast. He is very talented."—*Louisville Courier.*
ILLINOIS.—"Harry Booker is a very clever comedian, with an abundance of originality."—*Chicago Herald.*
OHIO.—"Harry Booker made a hit from the start as Dickey Dials."—*Cincinnati Enquirer.*

TO THEATRICAL MANAGERS,

Owners of Public Halls, &c., throughout the States.

Your Building is not thoroughly safe from FIRE unless you have at hand THE MANHATTAN CHEMICAL FIRE EXTINGUISHER. PATENTED, JOHN PHILLIP SCOTT, whom you can address for pamphlet, care of THE MIRROR.

Never mind what your appliances may be now. Use this opportunity to learn of the best.

ISABELLE URQUHART

At Liberty For

DRAMATIC ENGAGEMENTS

After June 1, 1890.

Seven years at leading NEW YORK THEATRES in PRINCIPAL ROLES. Address

327 EAST 150TH STREET, N. Y. City.

SECOND AMERICAN TOUR

OF

Wilson Barrett

MISS EASTLAKE

And Entire LONDON COMPANY, including

GEORGE BARRETT.

Brooklyn, Park Theatre, April 7—one week; Philadelphia New Park Theatre, April 14—one week; Washington, National Theatre, April 21—one week; St. Louis, Olympic Theatre, April 28—one week; Kansas City, Gillis Opera House, May 5—one week.

CLARK S. SAMMIS, Manager.
FRANK MORGAN, Business Agent.

Union Square Theatre.

J. M. HILL, - - - Manager.

SPECIAL MATINEE,

WEDNESDAY, MAY 21.

Initial performance of Mr. HARRY MEREDITH'S Domestic Drama, entitled

A Perfect Trust

A cordial invitation extended to the members of the Dramatic Profession.

1890 1891

HEARTBOUND

By HAROLD BUSHEA and JAMES KELLY.

A Drama Founded on Facts.

Pronounced by competent critics to be the strongest production of the age.

For OPEN TIME address

HAROLD BUSHEA,
Care Mirror Office.

Special Announcement!

TO MANAGERS AND AGENTS:

I beg to announce that I have leased the GRISWOLD OPERA HOUSE, TROY, N. Y., for a term of years, to Messrs. F. F. Proctor and H. P. Soulier. I have arranged with these gentlemen that all contracts with attractions made by me shall stand and be faithfully fulfilled.

The house will be elegantly improved as contemplated, and, in fact, additions made thereto by the lessees and myself.

Respectfully, S. M. HICKEY.

TO MANAGERS AND AGENTS:

The GRISWOLD OPERA HOUSE will be run in connection with Proctor's Albany Theatre and under the same management. Only first-class attractions will be presented, and played one week in the two theatres—three days in each. As a few choice weeks remain open for the coming season managers of standard attractions only may apply to

F. F. PROCTOR, Proctor's 23d St. Theatre, New York,

Or, Messrs. KLAW & ERLANGER, Mr. CHARLES FROHMAN, Mr. W. W. RANDALL, only authorized agents.

IMMEDIATE OPEN TIME in the following cities: **ALBANY**—May 19, 20, 21, 26, 27, 28. **LYNN**—May 20, 21, 23, 24, 26, 27, 30, 31. **HARTFORD**—May 19, 20, 21, 24, 26, 27, 28, 31. **NEW HAVEN**—Weeks of May 19 and 26. **BRIDGEPORT**—May 26, 28. **BROOKLYN, E. D.**—Weeks May 19 and 26. **WILMINGTON**—May 15, 16, 17, 19, 20, 21, 27, 30, 31. **LANCASTER**—May 16, 17, 19, 20, 21, 24 and week of 26.

A New Departure of the Famous Comedians,

SHEFFER AND BLAKELY,

In the funniest of all Farce-Comedies, by George Marion, Esq., entitled

LARKING

Replete with funny situations, witty dialogue, new music, new wardrobe, new and elegant printing. Supported by a strong company of COMEDIANS and COMEDIENNES.

Introducing the STRONGEST and MOST NOVEL SPECIALTIES ever witnessed in any farce comedy. No expense will be spared to make this the attraction of the coming season.

Managers of first-class houses ONLY address

HARRY J. MORTIMER,
Central Show Printing House, 140-144 Monroe Street, Chicago, Ill.

WANTED—A first-class Leader who can arrange.

Academy of Music

BALTIMORE, MD.

Inauguration of the Summer season by

THE JUNIUS HOWE OPERA CO.

With the following famous artists:

Mr. HUBERT WILKE, Mr. FRANK DAVID,
Mr. MAX FIGMAN, Mr. JOHN J. RAFFAEL,
Mr. EDWARD WEBB, Mr. HERBERT CHARTER,
Miss AVERY STRAKOSCH, Miss CELIE ELLIS,
Miss EVA DAVENPORT, Miss ANNIE FIGMAN.

Chorus of 40 Voices. Orchestra of 25 Musicians. In Sumptuous Production of 14 Operas.

Under the personal direction of JUNIUS HOWE AND EMMA R. STEINER.

MANAGERS, ATTENTION!

A report having been circulated that the

SALT LAKE THEATRE, UTAH

would be closed this season for repairs or rebuilding, we desire all managers to know that such rumors are not true. Before any such steps are taken, at least twelve months' notice will be given, and all existing contracts duly complied with.

During the Summer, the house will be refurnished and redecorated at considerable expense.

CHARLES S. BURTON, Manager.

THE BEST CHAIR IN THE "WIDE, WIDE WORLD."

AWARDED GOLD MEDAL AT PARIS EXPOSITION, 1889

AN ELEGANT HOLIDAY PRESENT.

Look at this Picture of Solid Comfort and then go or send to 289 Broadway, New York, (between 31st and 32d sts.), and buy a

MARKS ADJUSTABLE CHAIR.

Think of it! A Parlor, Library, Smoking, Reclining or Invalid Chair, Lounge, Full Length Bed and Child's Crib Combined, and adjustable to any position required for comfort and convenience.

Address MARKS A. F. CHAIR CO., 289 Broadway, New York. Send for Catalogue.